

THE  
ANTIQUARY:

*A MAGAZINE DEVOTED TO THE STUDY  
OF THE PAST.*

63094

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*Instructed by the Antiquary times,  
He must, he is, he cannot but be wise.*

TROILUS AND CRESSIDA, Act ii., sc. 3.

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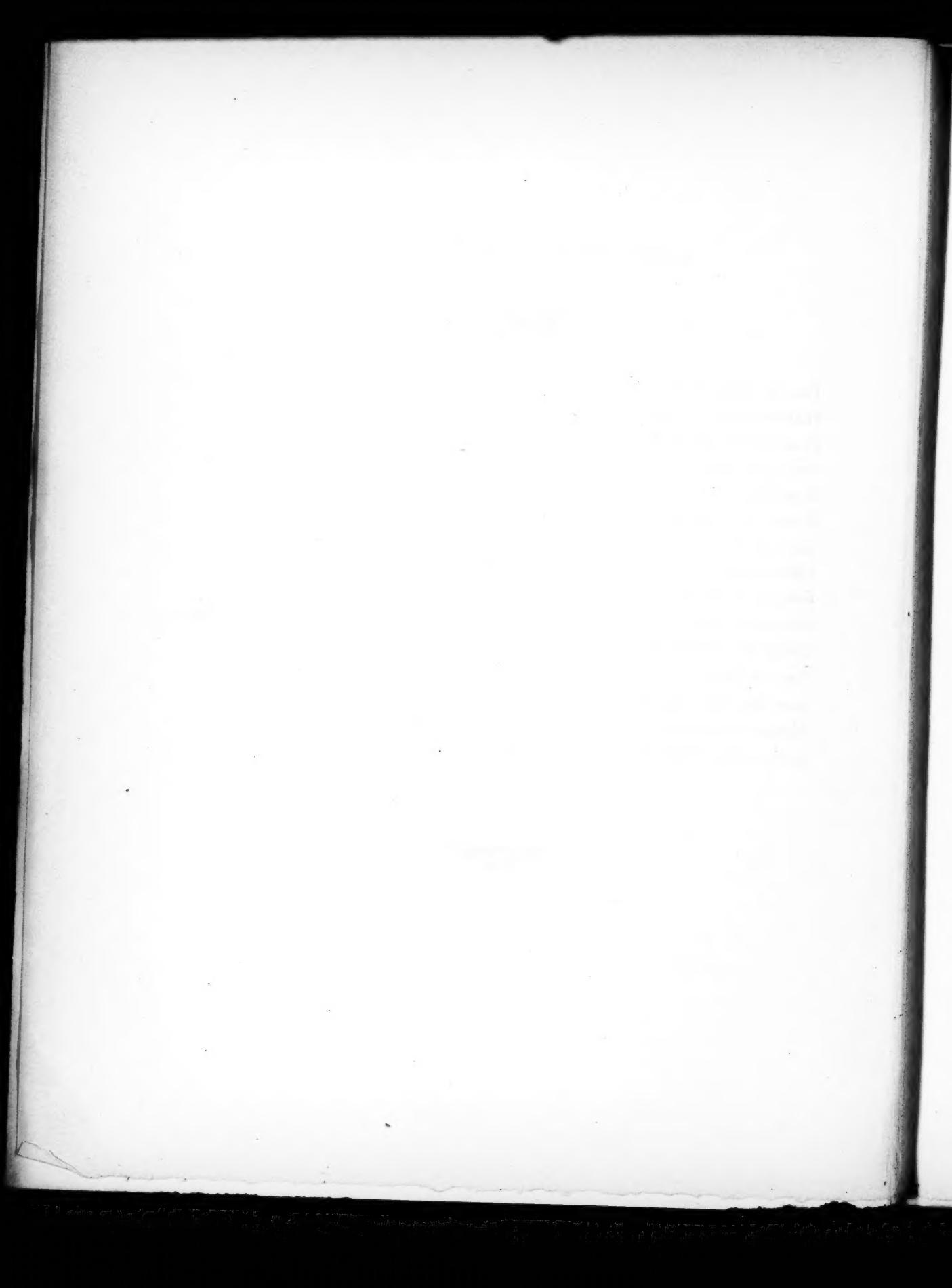
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# The Antiquary.

JANUARY, 1888.

## Some Archaeological Recollections.

BY WILLIAM FRANCIS AINSWORTH, F.S.A.

**M**Y earliest archaeological recollections are associated with the ruined Church of St. Bertin, and the Scytho-Keltic giant—counterpart of the Gog and Magog of Guildhall—called “Le bon Dieu de Thérouenne,” but preserved in the Cathedral of St. Omer. I also took interest as a boy (for these first reminiscences belong to the epoch of the occupation of Northern France by British troops) in a colony of Flemings, who dwelt apart in a suburb, on a canal (all communication being by boat), and in an extensive marsh, once celebrated for its floating islands, and designated with its ruined monastery as Clair-Marais, or “Clear Marsh.”

As a student at Edinburgh University, excursions were made on foot with Mr. Macadam, of road-making celebrity, to Loch Leven Castle; in a boat with Charles Darwin to the ruined bawns or castles on the islands of the Firth of Forth; to the Bass Rock—the subject of a delightful monograph—and to Holy Island, beloved by Scott for its memories of St. Cuthbert. Bamborough Castle, renowned in our civil wars, also came in for exploration.

Longer and more pretentious excursions were made, but always on foot, to other parts of Scotland—mostly made familiar by the pen of the Wizard of the North, and by easier approach. Some little incidents occurred on these trips. Once, exploring the basement of a ruinous untenanted castle, I saw what appeared to be a figure crouched

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in a corner. I approached, raising my geological hammer as if to strike—the figure did the same. I then found out it was my own shadow doubled up by a single ray of light, and then suddenly developed as I stepped forward. Another time, visiting a castle on Culloden Moor, to which a tenement was attached, I was followed for miles over the moor by a pig that seemed to have taken a fancy to the Sassenach. As a friend of the late Dr. Hibbert-Ware, at that time resident in Edinburgh, I also took an interest in the question of “Vitrified Forts”—apparently the remains of beacons of old.

Installed in the Quartier Latin at Paris, I positively gloated over reminiscences of the old Sorbonne, Cluny and the Collège de France; refreshed my memory at the Old Conciergerie and Palais de Justice; and reverenced Notre Dame, whilst attending to Dupuytren in shirt-sleeves and oilskin apron at the Hôtel Dieu. In intervals off study I often sought out the emplacement of spots renowned in history and romance—the Tour de Nesle and its legend of horrors as depicted by Brantôme; the Châtelets, the Temple, Vincennes, St. Germain, now the site of the richest prehistoric museum to be met with; Versailles, and Marie Antoinette’s charming little dairy. But is there a street in Paris, or a village in its neighbourhood, that has not its reminiscences—some pleasant to recall, but most of them of a sad and painful nature?

A long summer pedestrian tour took me to Fontainebleau, with its contrasted reminiscences of the Court of Le grand Monarque, and Le grand Napoléon—the one humbled by a woman, the other by a Pope. Then by Orleans, Blois, Tours, Poitiers, and Angoulême, all overflowing with the memory of ancient loves, heroism, or crime; to Bordeaux, and its Landes, Bayonne, and the more secluded sites at the foot of the Pyrenees, amongst which Pau carries off the palm for historical interest.

The return journey was more varied and picturesque, if possessing less archaeological interest than the previous route. But it embraced Toulouse, Aurillac, the Auvergne, and the upper valley of the Loire, with its centres of population, Moulins and Nevers.

My next field of research—as in Scotland

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and France, chiefly geological, partly archæological—was Ireland, the greater part of which country I explored, but this time mainly by conveyances, and on the back of a pony, with which (after a stay in the west and a peep at Killarney) I roved over Tyrone, Donegal, Derry, Antrim, Down, and other regions of the north.

A more interesting field for archæological inquiry—always excepting the East—does not exist than Ireland. Memorials of its saints, heroes, and chieftains spring up at every footstep. The numerous feudal castles on the Rhine live in history, tradition, legend, and poem; but in Ireland the feats and heroism of its saints and chieftains are in the mouth of every peasant. The Keltic race, more than any other—in Brittany, Cornwall, Wales, or the west of Scotland—lives on its monuments, and the memory of the past.

The Irish towers particularly interested me. I have a sketch of the most remarkable, upon a comparative scale of elevation. It is not surprising that they should have been subjects for so much learned discussion, for, manifestly ecclesiastical in their origin, they appear to have served various purposes, as steeples, minarets, watch-towers, beacons, places of refuge, and bell-towers, according to places and circumstances. Unfortunate Kelt, his hand, like that of the Arab, is ever raised against other men. I owed my life, in this otherwise favoured and beautiful country, to my love of archæology. Driving from Westport to Claremorris I took the less frequented of two roads in order to visit an old abbey or priory, and I learnt afterwards that owing to superstitions connected with the cholera, at that time prevalent in the country, some of the frieze-coated, battered hat and dudieen smoking-boys were waiting behind the stone walls or dykes on the other road to have a pop at me with their rusty antiquarian weapons.

I got a first glimpse, and became in fact initiated in Oriental scenery and archæology in the remote stony districts of Malta. The appearance of that district is very striking, and leaves an ineffaceable impression upon the beholder. But it was not till I landed at the foot of the renowned Mount Casius, at "the entrance into Hamath," by the valley of the Orontes, with the city of

Antioch with its reminiscences of the Seleucidæ, of early Christianity, and of the Crusades before me, that I awoke, as it were, to a new sense of the life there is in the past—to the magic tie that binds us up with the labours, acts, and deeds of those who went before us, and which arouse a feeling of love, affection, and respect, which constitute the heart and soul of archæology.

From the first day that I put foot on Eastern soil, with some reverses that brought occasional stops in my labours, until my final exit after seven long years of travel, I never ceased, first, to ascertain the geological structure of the country; secondly, to seek out the course and direction of ancient roads; and thirdly, to determine the geographical position of places.

My first labours were in the direction of the Gulf of Issus, and the results were published in a paper in the Journal of the Royal Geographical Society on the Syrian and Cilician Gates. Since then an eminent explorer—Sir Charles Wilson—has published views differing from those held by myself with regard to the site of the Battle of Issus, which he would place on the Bayas su; and not, as I did, on the Deli Chai, a larger stream to the north, and which others, as well as myself, have identified with the Pinarus. There is much to be said in favour of either identification—that held by Sir Charles Wilson having also been previously entertained by Pococke and others.

An amusing incident occurred at Tarsus, where there is a great monolith, apparently of Assyrian origin, and into which the French Consul was attempting to force an entrance. But after spending much money, to the great annoyance of Madame, he was at last rewarded by a wily native bringing him a finger. Here, too, in after-times Burckhardt Barker discovered a place of manufacture of Roman pottery, and the results of the discoveries were made known in a work entitled, *Lares and Penates; or, Cilicia and its Governors*. I had some discussion with Professor Long, too, who misrepresents the route taken by Darius to get on the rear of Alexander's army. Recent research has fully determined the position of the passes (for there are two) in northern Arnanus, and corroborated the views originally entertained by myself.

A feature of somewhat painful interest attaches to North-western Syria in the numerous relics of an early and persecuted Christianity. Ruins of habitations, churches, and monasteries dot the limestone ridges between Antioch and Aleppo, associated in this region with the memory of St. Simon Stylites; and these increase in number east of the Jebel Reiha—a prolongation of the same ridges.

Another feature of interest which attaches itself to North Syria are the number of mounds (Tells in Arabic, Teppeh in Turkish) which are met with, especially north of Aleppo. Occupied for a long time in this region, during the transport of the material of the Euphrates Expedition, I mapped their position, and called the attention of the Syro-Egyptian Society to the importance of their being explored archaeologically; but money is wanted, and they have not met with the same good fortune as the mounds of Assyria and Chaldaea.

The chief objects of antiquarian interest on the Euphrates are, after Bir Castle, with its frescoes of crusading times, Almamum's observatory, called the "Castle of Stars," a large building in a wonderful state of preservation; Kara Mambej, a ruined site on the river, and Mambeg, Bambyce, or Hierapolis, beyond, supposed by some to be the site of Carchemis; Rakkah, Harun ar Rashid's summer residence; Zelebi, a summer home of Zenobia—all that remains being constructed of huge hewn slabs of nearly translucent gypsum; Abû Serai, "the father of palaces," or Cercusium, at the mouth of the Khabur; Rahabah or Rehoboth, with its Assyrian ruin and neighbouring stronghold, dating from the times of Saleh ed din; Annah and the islands below, the chief seat of the principality of the captive Jews; Hit, or Is, with its bitumen fountains; and then the more or less level alluvial plains of Babylonia and Chaldea, with their numerous mounds of relics of olden times; and two or three lofty brick-built towers, notoriously the Birs Nimrûd, and Akka-Kûf. The positive identification of the pass of the Euphrates—known in ancient times as that of Thapsacus—was one of perhaps the most interesting results (in an historical point of view) of the descent of the "Great River."

The late J. Baillie Fraser, in his work

entitled *Mesopotamia and Assyria*, says at p. 144, "A late and very acute traveller, Mr. Ainsworth, whose work has already been referred to, has suggested a change of names for the several ruins (at Babylon). The Mugelibé, he says, ought to be called Babel; and he applies the former term to the Kasr, which last appellation he again bestows upon the mound called by Mr. Rich the embankment. We do not know to what extent he prosecuted his discoveries upon the spot; but it appears to us that had he inquired minutely, he would scarcely have found grounds on which to rest his new nomenclature."

The exploration of the mounds at Hillah was carried on at the spot, and at repeated intervals; and notwithstanding Mr. Fraser's scepticism, the new nomenclature has been adopted by Sir Henry Layard and Mr. Loftus—to both of whom we are indebted for so many important archaeological investigations in more recent times—as if it had never been questioned. "Ainsworth," says Dr. Hincks, in the *Bible Dictionary*, "reclaimed for the northern ruin the name of Babel as that popularly given to it by the Arabs; and notwithstanding the opposition of Fraser, he has been followed by Layard and Loftus, and is now generally admitted to be in the right."

Speaking of the Birs Nimrûd, the same writer says, "It is almost certain that Birs is a relic of the ancient name Borsippa (or Bursip). This was, we believe, first suggested by Ainsworth; but the identity of this site with the ancient city or suburb of Borsippa was first established by Rawlinson, who found in the ruins clay cylinders with inscriptions, in which Nebuchadnezzar describes the works that he carried on there, calling the place Borsippa."

It has been maintained by Rich, Niebuhr, and others, that the Birs Nimrûd represented not only the temple of Belus of Herodotus, but the Biblical Tower of Babel. But the palace and temple of Belus are described as being in the middle of the two divisions of the city made by the river; and we know from the Arabian geographers that a branch of the Euphrates, called the Nil, flowed to the east of the mounds; and as to Bab-el—the Gate of Gold—and the Babylon of the

English version of the Bible, they are both expressed alike in Hebrew.

The proximate gain of land in the delta of the rivers was also determined by the actual position of sites once on, or near to, the shores of the Persian Gulf; and advantage was taken of a temporary stay at Abū Shehr, or Bushire, to visit Persepolis and Shapur, with its bas-reliefs and cave, with colossal sculpture, reported as limitless, but explored by the writer to its utmost recesses.

The strange mistake made by Mignan in his *Travels in Chaldea*, p. 303, where he describes the ruins at Ahwaz (ancient Aginis) as "extending, at least, ten or twelve miles," was corrected during an ascent of the Karūn, the said ruins being blocks of supra-cretaceous red sandstone.

The relics of olden times on the Lower Tigris belong, with the exception of Sitace, Seleucia, and a few other sites, to Sassanian and Saracenic times. It is not until Assyria is reached that anything of importance is met with. Roving one day at Christmas-time about the colossal arch of Ctesiphon, I came upon a mound, washed by recent rains, that abounded in Kufic and Sassanian coins. What were exposed were spoilt and corroded; but what a field for archaeological exploration! So of the low mounds of rubbish (?) which are all that remains of the once renowned Seleucia on the opposite banks of the river. They want exploring. Notwithstanding the important discoveries made in recent times by Sir H. A. Layard, Loftus, Sir Henry Rawlinson, and others, all the primeval sites noticed in the tenth chapter of Genesis cannot be said to be determined in a perfectly satisfactory manner. As to Babel there can be little doubt, and Erech is now Warka, and Acca is Akkad Kuf, as opined in my *Researches*, etc.; but as to Calneh, the site is still open to question. There can be no question as to the site of Nineveh; Resen being between Nineveh and Calah would appear to be represented by Nimrūd, Calah by Arbil (Arbela) or Mukhamūr, and Rehoboth by Kalah Shirgat as first determined by Benjamin of Tudela. But some of these identifications are purely conjectural. Some identify Calah with Nimrūd, and others with Kalah Shirgat. But Resen was between Nineveh and Calah, and we can hardly sup-

pose another important city between Nimrūd and Nineveh. The identification of Resen with Nimrūd is corroborated by Xenophon calling the latter site Larissa, which may be the same name differently rendered. There were several Rehoboths or "broad places," the chief being Rehoboth Ir or Ur; and Ammianus Marcellinus notices, in his account of the retreat of Julian, the same site as being the "Ur of the Persians," apparently to distinguish it from the Ur of the Chaldeans (Mukayir), and the Ur of Abraham's descendants—now Urfah. There was also "Rehoboth Han-nahar by (or of) the River," of the identity of which with the Babylonian site of Rahabah on the Euphrates there can be little doubt (*Trav.*, vol. ii., pp. 150 and 157). It seems strange, with all the advantages of modern decipherment of long-lost languages, that so much obscurity should still hang over so apparently simple a question as the sites of the Primeval Cities; but it is like the story of the Exodus, and even the landing of Julius Cæsar in Britain—it seems so simple till the details begin to be inquired into!

An exploratory excursion was made from Mosul in company with Sir H. A. Layard and Mr. Mitford to Kalah Shirgat, and to the ruins of Atra, now called Al Hadhr, in Central Mesopotamia. Mr. Ross, of the Baghdad Residency, alone preceded us in a visit to this most interesting spot, as he also did in the case of the remarkable fortress of Rawandiz in Kurdistan.

The most interesting relics in Mesopotamia were associated with memories of Abraham and his family. Haran was brother to the patriarch, and Terah must have named the city so called after the son who died in the land of his nativity, in Ur of the Chaldees (Gen. xi. 28-31). At Haran—the Carrhæ of the Romans—we found an Assyrian lion, and another of more colossal dimensions at Serug—the Batnæ of the Romans—the name recalling the memory of Terah's grandfather. The memory of Abraham is also still preserved at the Ur of the country of adoption (now Urfah), "until the Lord bade him get out of his country," in the Mosque of Ibrahim el Khalil (the blessed), with its tank of sacred fish (reminiscences of Dagon, Oannes, and Derceto). This little group of

reminiscences — Haran where Terah died, Rebekah's well close by — Serug, an ancient site still bearing the name of a family ancestor, and an Ur or "Fire City" named after the Ur of the Chaldees, and still teeming with memories of the great teacher of the unity of the Godhead — memories which extend even to the crossing-place on the Euphrates when on his way to Canaan — are replete with an interest of their own.

Nor must we omit, in recollections of Mesopotamia, the ruins the writer discovered of Sinna, with its massive tomb and stone doorways, since recognised by Mr. Taylor, of Dyarbekr; Mardin, with its Jacobite cave-monastery; Dara, the ruins of which I was among the first, if not the very first, to explore; Nisibin, with its fragmentary remains, and the ancient bridge and fortified city where the Tigris leaves the mountains to enter upon the plains — a place now known as Jezireh ibn Omar. In the fastnesses above, Sir H. A. Layard discovered relics of Assyrian times, and with his characteristic energy he made still more important discoveries on the river Khabur or Habor, on what was once the high-road, alike in the time of the Assyrians and of the Khalifat, from Nineveh to Carchemis or Cercusium — now Abû Serai, "the father of palaces." The identity with Carchemis is, however, as before noticed, a disputed point, and has been discussed in the pages of the *Antiquary*.

The exploration of the passes of the Gordyean Mountains by Se'rt or Kért, Betlis, Mush, and Erzrum, to Trebizon and the shores of the Black Sea, was carried out mainly with the object of tracing the footsteps of the ten thousand Greeks. The publication of these researches in the little work entitled *Travels in the Track*, etc., entailed a very extensive but very pleasant correspondence with a number of scholars and geographers, among whom none more able than the Rev. J. F. Macmichael — himself the editor of an edition of the *Anabasis* of Xenophon. Dr. Charles Anthon, of Columbia College, New York, has also adopted in his edition of the *Anabasis* the views advocated in the *Travels in the Track*, etc.

Some trifling amendments have been suggested with regard to the early part of the

*Anabasis*, and several sites have been advocated as the points from whence the sea would be first seen on the Katabasis, since the publication of the work in question; and it must be admitted that the marches of the Greeks after they had been abandoned by their guide — seven to the river Phasis, seven to the fort of the Taochians, seven through the country of the Chalybes to the river Harpasus, four in the country of the Scythians, four to the city of Gymnias, and lastly, five to Mount Theches, from whence they first beheld the sea — are by no means so satisfactorily determined as the advance by the river Euphrates, and the retreat over the Gordyean Mountains, where their movements can be followed almost step by step.

I crossed and recrossed Asia Minor in five different directions; at times by road, such as it is; at others in a very zigzag fashion. First, on the occasion of my return from the Euphrates Expedition (when I was engaged for some time in the search for coal in Kurdistan), *via* Mosul, Diyarbekr, Sivas, Tokat, and Amasia to Constantinople. Secondly, on a reconnaissance of the Valley of the Halys. Thirdly, after the defeat of the Turks at Nizib to Samsun, and thence by land to Constantinople. Fourthly, by Nicæa, Eski Shehr, Konyeh, and Cilicia to Aleppo. Fifthly, on my return finally from Assyria and Kurdistan, *via* Betlis, Erzrum, and Trebizon.

Some of these journeys were performed hastily; but others, especially when working for the Royal Geographical Society, quietly and carefully, the compass in one hand, the Antonine Itinerary and Peutingerian, or Theodosian, tables in the other. The sites of many places were determined astronomically, and the geological structure of the land carefully examined. It was the wish not to pass over the country without such exploration that detained me a whole winter at Angora when the country was buried in snow. It is much to be regretted that the Royal Geographical Society handed over the rough sketches of routes, traced upon a large scale, to Mr. Arrowsmith, to be reduced almost infinitesimally. The eminent geographers Carl Ritter and Henry Kiepert have both expressed to me their grief at their loss, for they have been since sought for in vain. The latter especially remarks in a letter of

July 10th, 1886, referring to my route through the Taurus Mountains to the Euphrates Valley: "The sketch given of this part of your route, prepared by the late Mr. Arrowsmith for the *Journal of the R.G.S.*, and repeated in your volumes of travel, has been unluckily reduced to so diminutive a scale, that it fails to fill up a painful void in a survey, made recently in the same country by the expedition sent under the guidance of Mr. Humann, of Smyrna, by our Academy, to explore, to photograph, and partly to bring away, in original or in casts, the very singular monuments erected on the Taurus peaks near Gerger by King Antiochus of Commagene, which had been discovered in 1882 by an engineer in the Turkish service. Mr. Humann's map, completed by myself from the manuscript journals of some other German travellers, will give an entirely new and correct idea of the natural configuration of that interesting country." It is indeed a most interesting and long-neglected corner of Asia Minor, and it is to be hoped that M. Kiepert had the use, when delineating it, of M. de Moltke's exploration of the bed of the river, carried on previous to the advance of the Turkish army into Syria by the Pass of Erkenek, to see if the guns and heavy weights could be transported through Taurus by water, but which was found to be rendered impossible by rapids. Another learned German professor has made anxious inquiries for more details concerning Tium—a place to which English archæologists, more interested in the Seven Churches and the Southern provinces, have never turned their attention.

On my return to England, I undertook to act as honorary secretary to the Syro-Egyptian Society—a position I continued to hold for a space of eighteen years.

I also joined the Archæological Association, and visited, under its auspices, Canterbury, Winchester, Warwick, Worcester, Manchester, and other places. These excursions were replete with interest and information, and enabled me to form new friendships, among which none more valuable than that of Charles Roach Smith and the late Thomas Wright. It is of little use adding letters to their names. The association with learned societies gives reputation to some. Others add lustre to the associations to which they belong.

## The Christmas Pantomime.

BY G. LAURENCE GOMME, F.S.A.

N the early part of the eighteenth century the legitimate drama turned aside from its course, and developed the pantomimic performance. Garrick, Pope, Cibber, and the essayists generally bemoaned the degeneration which they prophesied; and by the side of Pope's sonorous complaint in the *Dunciad* against those who went often to the pantomime and seldom to see the drama of Shakespeare, we must read the lighter but equally severe lines of Garrick :

They in the drama find no joys,  
But doat on mimicry and toys;  
Thus, when a dance is in my bill,  
Nobility my boxes fill,  
Or send three days before the time  
To crowd a new-made pantomime.

But to us, looking back over those two hundred years, there seems some sort of rational element in the liking for pantomime. The name and no doubt the first idea were borrowed from the Italians; but the new departure travelled along thoroughly English lines, and met a tide of popular English drama which just then flowed into London from the country.

In 1702 was performed the first pantomime by grotesque characters at Drury Lane Theatre. It was a piece by Weaver, and was called the *Tavern Bilkers*. But John Rich had clearly seen that something was wanting to make pantomime successful. For this he turned to Italy, as appears by the advertisement in the *Daily Courant* for 20th December, 1717, of his first harlequinade, which is described as follows: *Harlequin executed: a new Italian Mimic scene (never performed before) between a Scaramouch, a Harlequin, a Country Farmer, his Wife, and others.* Ten years later Thomas Durfey wrote *Dido and Æneas*, the full title of which is worth giving: *The English stage Italianized in a new dramatic entertainment called Dido and Æneas; or, Harlequin, a Butler, a Pimp, a Minister of State, Generalissimo, and Lord High Admiral; dead and alive again, and at last crown'd King of Carthage by Dido. A*

*tragi-comedy after the Italian manner; by way of essay or first step towards the further improvement of the English stage.* Written by Thomas Dursey, Poet Laureat de Jure. London: printed for A. Moore, near St. Paul's, 1727.

From this time until the death of Rich, in 1761, a pantomime was produced by him annually; and, under other auspices, it has continued to the present day.

Associated as the performance now is with Christmas it is peculiar to this country, and the materials for its production are equally English. Even in the earliest performances of Rich and his confreres, the Italian characters of harlequin, pantaloone, clown, and columbine were adapted to English tastes; and this adaptation is now obtained largely through the medium of well-known nursery tales and legends, so dear to folklorists of the present days. In Italy harlequin is traditionally said to have been a bad knight who was saved from perdition by fighting against the infidels, but condemned after his death to appear nightly. In the English pantomime he is very early represented as an unfortunate lover who hangs himself, and is brought to life again by a doctor, just as in the Mumming Plays St. George goes through the same process. At later stages the classical legends are left, and English nursery tales taken into use, until almost all our well-known pantomimes are elaborations of the stories of Bo-Peep, Hop o' my Thumb, Jack the Giant Killer, Beauty and the Beast, Cinderella, Valentine and Orson, Red Riding Hood, Goody Two Shoes, Little Jack Horner, Dick Whittington, Tom Thumb, and the rest.

Isaac Disraeli remarks that the pantomimes among the Italians were descended from early Roman popular diversions, and acutely observes that the people will amuse themselves though their masters may be conquered; and tradition has never proved more faithful than in preserving popular sports. Then are we to suppose that all the peculiarities of English pantomime are directly descended from Italian sources, or is it not more reasonable to suggest that our national popular drama received a spark from Italian mimic actors, and thus sprang into a new existence in the city instead of the country? The Mumming Plays and Puppet Shows were only

dramatized versions of old traditional tales. The former are described as being often attended with an exhibition of gorgeous machinery; and the chief aim of the actors was to surprise by the oddity of the masks and splendour of the dresses.\*

Here we have an almost exact description of the early pantomime; and considering that the eighteenth century witnessed the beginning of the large and continuous influx into London of a country population,† it is a plausible conjecture that from this source we have the true meaning of the rapid transfer from Italian to English characteristics of the pantomime. It is not intended to do more in this paper than throw out this hint for future inquirers; but from the examination which we have been able to give to the published pantomimes, there is certainly clear indication that a comparative study of their texts would reveal a considerable influence derived from the Mumming Plays of the folk.

If we turn from the origin of the pantomime itself to the stories which are yearly adapted for its uses, there is much of interest to the folklorist. Nursery tales are perhaps no longer traditional; they have been enshrined in our literature, and are now read to children where before they were told from memory. Another development from them is the pantomimic stage; and though there twisted and distorted from their original form, it is well to bear in mind that this original form has for the most part come down to us by popular tradition.

Many of the nursery rhymes have been the text upon which to build up a pantomime. Such, for instance, are, *There was an old Woman who lived in a Shoe*, and *Old Mother Hubbard*, of which there are fifteen verses. Both of these old nursery rhymes are included by Mr. Halliwell-Phillips in his little volume on the subject, under the section of "Gaffers and Gammers;" and one cannot help believing in their antiquity when they are read side by side with their fellows of the same group.

\* *Folk-lore Record*, vol. iii., p. 88.

† This fact is clearly deducible from the many records of the state of English agriculture, and the agricultural districts of the eighteenth and early nineteenth centuries. Country life was undergoing a vast change; and the towns were receiving every year increased numbers from the country.

*Little Bo-Peep*, another well-known nursery song, perhaps descends from those lawless times and scenes when cattle and sheep constituted the principal wealth of a pastoral community. *Sing a Song of Sixpence* is perhaps of historical origin. Beaumont and Fletcher mention the first line in their play of *Bonduca* (Act v., Sc. 2); but this is all that literature has done to preserve the song. Tradition and the nursery have been more conservative, however, for its five verses are still well known and repeated.

We will now turn to some of the stories which have been used for pantomimes. The famous story of *Dick Whittington* has been explained for us by Mr. H. B. Wheatley, in his edition of the chap-book from the library of that old bookworm, as well as gossip, Samuel Pepys.\* Mr. Wheatley says that "the popular story of *Whittington and his Cat* is one on which a version of a wide-spread folktale has been grafted upon the history of the life of an historical character, and in the later versions the historical incidents have been more and more eliminated." In the pantomimic versions all the historical incidents are left out, and the marvellous is allowed to run riot. The "cat" incident seems to have come down with the common stock of fairy lore, and to have survived in English tradition only by its being attached to the career of Whittington. Mr. Clouston points out that it was current in the thirteenth century,† and that the story was common to all Europe. It is also found in Persia in a book of the thirteenth century, sixty years before Whittington was born! Thus we find that a popular story, whose antiquity is not even yet known, has interested the citizens of London, our children in the nursery, and now does duty on the stage. It seems to have been early adapted to the purpose of dramatic representation, and this introduces us to a curious point in the history of pantomimes. In 1668, September 21, Pepys went to Southwark Fair, "and there saw the puppet-show of Whittington, which was pretty to see," and, he adds, "how that idle thing do work upon the people

\* *The History of Sir Richard Whittington*. By T. H. [1670], edited for the Villon Society, 1885.

† *Popular Tales and Fictions*, ii. 65; and cf. Keightly, *Tales and Popular Fictions*.

that see it, and even myself too." Exactly. It is this effect upon the people which taught the early pantomimic writers that to adopt the existing popular stories was the true way of creating the Christmas pantomimes, and it is more than probable that these puppet-shows have more right to be considered the ancestor of the pantomime than the Italian plays which gave it its name. A passage in the *Spectator* of March 6, 1711, indicates that the subject of *Whittington* for a pantomime came under the notice of the celebrated Rich, the creator of the harlequinade, but he declined it.

The story of *Jack and the Giants* is perhaps one of the most famous in use for pantomimic acting. It takes us back to very early times for its origin, being associated with the cycle of giant stories which are current almost throughout Europe, especially in the North. It is even suggested that they represent early racial struggles between a big-bodied people like the early Celts and Germans, and a small-statured people like the Iberians; but this can be hardly the case, because the giants in these stories invariably lose the day. They are big, lumbering, voracious, stupid kind of fellows, fond of eating and sleeping, while Jack is astute and cunning. On the other hand, upon the supposition that in the North the old Iberic race maintained their ground longer than in the South, the story might perhaps represent this early struggle, especially bearing in mind the curious facts which are presented to the anthropological inquirer by the struggle between the English and the natives of Tasmania, where, though armed with rifle and protected by well-built houses, the pluck and courage of the slow-minded Teutons never succeeded against the cunning and merciless cruelty of the natives. However, the question of the true origin of the story cannot be discussed here. We desire only to point out that it doubtless comes to us from a remote period, not of our national history, but of our racial history. In its English dress it is connected with King Arthur and his wars, at all events in the form which is preserved by the chap-books of the eighteenth century—a fact which perhaps indicates an early origin. That it was known in England before the era of literature may perhaps be admitted, because of the reference

by Shakespeare to the well-known lines in the legend of the slaughter of the giant Thundel:

Fe, fo, fum,  
I smell the blood of an Englishman ;  
Be he alive, or be he dead,  
I'll grind his bones to make me bread.

This reference occurs in *King Lear* (Act iii., Sc. 5), where Edgar sings :

Child Rowland to the dark tower came,  
His word was still Fee, foh, and fum,  
I smell the blood of a British man ;

and Shakespeare no doubt incorporated in his deathless verse only what, up to that time, had been known to legend. It is needless to go through in detail all the adventures of Jack. The significant part of them is, first, that they take place in Cornwall and Wales, both Celtic districts, and the scenes of great struggles between the races ; secondly, that the details of the adventures are repeated with curious exactitude in the folktales of Northern Europe and elsewhere, as may be seen by reference to Mr. Clouston's interesting and valuable book on *Popular Tales and Fictions*.

A very closely allied story to *Jack and the Giants* is *Jack and the Beanstalk* ; and though there has not been so much research into this story as its more brilliant analogue, Mr. Clouston has communicated a very curious parallel to it, which has been discovered in Fiji by Mr. Lorimer Fison. It relates how a Tongan lady gave her love to the king of the sky, and had a little boy who was reproached with having no father. Upon setting out to search for his father, he struck his walking-stick in the ground when he went to sleep, and when he awoke he found it had grown into a tree, the upper branches of which penetrated to the sky. He climbed up the tree, where he found his father.\* Among the Zulu legends is another story of the same import, where the "child of Ujama twisted a large rope which reached to heaven."† In North America, also, the native Indian tribes had a somewhat similar legend, and it is impossible to compare them without being convinced that the English nursery tale has some relationship to the tales of contemporary savages, and a relation-

ship which tells us of some of the antecedents of our race.

It is curious that of the general stock of folktales England cannot lay claim to the possession of many variants. *Beauty and the Beast*, a famous story told in the East and in the West, known to us now through the medium of Grimm, is represented in some of our old ballads, but hardly in true story-form. The ballad of the *Babes in the Wood* was entered in the Registers at Stationers' Hall in 1595. *Fortunatus* has an older literary history, for it was printed as a chap-book in Holland in 1509, and has frequently been printed in England, though its earliest known copy is that printed by Thomas Churchyard in 1682, unless the copy in the Pepysian collection at Cambridge is earlier. The incidents in this tale of the Wishing Hat, Shoes of Swiftness, etc., are of world-wide fame. In all countries of Europe, in India, and among savage peoples, the same kinds of incidents are mentioned and used to describe different events. *Little Red Riding Hood*, one of the most popular nursery tales, *Blue Beard*, and *Puss in Boots*, are most likely directly borrowed from the French, through the collection of Perrault in 1697, and they do not appear, we believe, in any chap-book collections. The fact has not yet attracted the notice it deserves, that genuine English chap-books are of great value in testing the antiquity and forms of English folktales, and we may well believe that they would lend their aid to the pantomime writers ; whereas the stories known only by tradition might never have found their way on to the stage, unless among our early dramatists there were some folklorists.\*

Perhaps these notes have extended far enough to show the special interest of the subject to many outside the class of professed antiquaries. Few, if any, of the thousands of people who go to see the pantomime are aware that they are witnessing performances founded on stories and ideas which have reached this age mainly by the aid of popular tradition. Fewer still imagine that these

\* I am sure I may note that the Folk-Lore Society has included among its members from its formation one actor, Mr. C. H. Stephenson, who has always taken great interest in its doings.

\* *Folk-Lore Journal*, v., p. 256.

† *Religious Systems of the Amazulu*, by Dr. Callaway, p. 56.

stories originate in the very far-off times of our history, and are therefore of some scientific value. They become fascinated by the scenes before them, as they are often fascinated by the original stories themselves when being repeated for the edification of children. But the systematic study of them and of their fellows is just as fascinating and much more valuable. When, therefore, the pantomime is thus casting its spell over many of our readers, we venture to suggest that the source of all its inspiration should receive some little attention; and if this suggestion meets with anything like a response, many additions will be made to the fast-increasing band of folklorists.



### Charted.

By R. W. DIXON.

**A** DECAYED old town, whose buildings point to other conditions than the present, sets curiosity at work, and stimulates imagination, when an interesting history is often brought to light. In our country districts there are many such old places, almost unknown, and forgotten by those who may have once heard of them. Thaxted, in Essex, is such a place.

Seven miles from a railway-station, in a purely agricultural neighbourhood, amongst the swelling undulations of the clay districts, this quiet village is situated. Strictly it is a town, for the shadow of a market is still held there. Here is an immense church, with no population to fill it; a Guildhall, but no guild; a Recorder's house, but no Recorder; the "Borough," but no Corporation; the "Cutlers' Green," but no cutlers; the "Weavers' Head," but no weavers; the "Market Place," but only the phantom of a market.

This old agricultural town is pleasantly situated at the foot, and up the incline of the hill, on the top of which stands the magnificent church, brooding over the clusters of houses around and below it. The church, with its lofty tower and tall, tapering spire, is a landmark for miles around, and is the

central object of a large district. Many of the houses are gabled, and some overhanging. The whole is pervaded by a quaintness and quietness very agreeable, and while a sense of decay blends melancholy with the flavour of the antique, the sociable and pleasant attentions of the inhabitants lend a brightness to a sojourn in the old town.

The church described by Morant, "upon all accounts it may be called the best in this country," merits some description. The same authority gives its length as 183 feet, breadth 87 feet, inside measurements; and its entire circumference, including buttresses, 1,035 feet; height of tower and spire 181 feet. There were twenty obits—*i.e.*, prayers for the dead—founded in this church; also donations for our Lady's light, and other lights; for Jesus Mass, etc. Proportionable to those obits were the altars and chapels in the church. It is an imposing pile, with its transepts, great north and south porches, and massive buttresses; and when bathed in the yellow sunset light, the age-mellowed tints of its fretted gray stone-work are rendered more beautiful by these soft lights and shades. By the kindness of the present vicar I am allowed to quote from an interesting paper he has written:

"The general style of the architecture of Thaxted Church is that of the later Perpendicular; but the pillars of the nave, with the arches over them, belong to an earlier date. It is possible that they belonged to the older church, foundations of which have been discovered at the east of the south transept; and they would seem to be of the date of the latter end of Henry III., or of Edward I.'s reign. It was in the reign of Henry III. that a vicarage was endowed, Roger Niger, Bishop of London, causing the monks of Stoke, who had supplied the church with chaplains, to do this. In the year 1314 William, then vicar, had a quarrel with the monks of Tilney Abbey about the payment of tithes. As they were Cistercians they claimed exemption from paying tithes to the secular clergy. The vicar sued them in the Bishop's Court; they appealed to Rome; a court of delegates is appointed, who summon the vicar. He persisting in his suit, a second monition is sent him; he is suspended from

his office and benefice, and threatened with the greater excommunication. Thereupon he dropped his suit, but from that time all donations to Tilty from Thaxted ceased (they had been considerable), and no trace of any correspondence henceforth appears.

"At this time the present church appears to have been begun, or at least determined on, for many donations of land occur which were immediately sold, and, it is presumed, were given to raise money for promoting the works of this church. The inhabitants of Thaxted were determined to build a church of some magnificence; no more gifts go to Tilty; four churchwardens superintend the works and keep the accounts. Elizabeth de Clare, who

Next to the church the most interesting building is the ancient Moot Hall, a quaint timber structure, shown in the sketch.

The town of Thaxted probably derives its name from Thægenestede, contracted to Thægestede. In Doomsday Book it is written Tachesteda, and in deeds which occur during the prevalence of the Norman-French language, Tasteda and Tacstede, so written probably from the Normans not being used to sound the th, therefore they softened it to t. Thægen means Thane, therefore Thægenestede would mean the place or town of a Thane, which this place most particularly was, if we judge from the record of it in Doomsday Book, which describes it as



about this time succeeded to her share of the family estates, who founded Clare College, Cambridge, and was a munificent patroness of various good works, probably helped; but it is likely that her son, the Earl of Ulster, did more. The south aisle and transept seem then to have been built, the completion of which takes us to the middle of Edward III.'s reign. The south porch was then added, and about the year 1377 the north transept and aisle were begun by Roger Mortimer, Earl of March and Ulster, who succeeded to the Manor of Thaxted; what he did not complete was probably completed by Edward IV. The tower and spire were erected by Edward, son of Roger, last Earl of March, and brother-in-law to Richard, Earl of Cambridge, and uncle of Richard, Duke of York, father of Edward IV."

consisting of Thane-land without the least mixture of alodial or free land. William the Conqueror gave Thaxted, with other manors, to Richard, son of Gilbert, Earl of Brion, it having belonged, in Edward the Confessor's time, to Elwin, a Saxon Thane. This was the same Elwin who founded the college of Clare in Suffolk, and annexed to it the church and rectory of Thaxted, with Prior's Hall, now called the Parsonage. Richard had many other manors given him by the Conqueror, among others Clare, whence he took the title of Earl of Clare. His son annexed the church of Clare to the Norman Abbey of Bec, and in his son's time the monks of Clare were removed to the adjoining parish of Stoke in the year 1124. The property then came to his grandson Richard, who, while in ward to Hubert de Burgh, married

that nobleman's daughter, thereby greatly offending Henry III., who had provided for him another wife, the daughter of John de Lacey, Earl of Lincoln, having received from her father, the Earl, 7,000 marks in consideration of his giving his daughter to this Richard, Earl of Clare. He was compelled to take her as his wife, the former marriage having been dissolved, and therefore it was not to be wondered that his son took part against Henry III. in the wars of those times. This Richard settled Augustine Friars at Clare, and gave two acres of meadow in Thaxted to the Abbey of Tilty. His son Gilbert inherited the lands; his first wife was a lunatic, niece of Henry III. Divorced from her, he married a younger daughter of Edward I., giving his divorced wife the manor of Thaxted for life; it seems probable that she lived at the place then as now known as "The Park." His brother Thomas succeeded, and after many years the manor of Thaxted, having been divided into four parts, came back to one of the descendants of the Clare family. Thence it passed to Richard, Duke of York. After his death, the honour of Clare, with Thaxted as part of it, being in jointure of Cicely, his widow, was held by her till the 10th of Henry VII. At her death it descended to her granddaughter Elizabeth, daughter of Edward IV., and Queen of Henry VII. Henry VIII. settled the manor with others on Katherine of Aragon, who leased it to Sir John Cutt for her life for the sum of £17 7s. The King subsequently granted the same in fee to Sir John under the same rent.

(To be continued.)



## London Homes of Dr. Johnson.

By C. A. WARD.

1. B. Boswell's *Life of Johnson*. Murray, 1835, 10 vols.
6. A. S. A. Allibone's *Dictionary*, 1859, 3 vols.
7. M. A. Murphy's *Life and Works of Johnson*, 1824, 12 vols.
3. R. S. Redgrave's *Dictionary of Artists*, 1878.

**T**IT is useless on this occasion to rewrite the life of Dr. Johnson. That folly has been perpetrated over and over again, and will no doubt continue to be so for years yet to come. It is a folly because it is utterly

superfluous, and, like all superfluity, is also hurtful, inasmuch as the doing it tends to obscure the most interesting biography of a human being ever penned, Boswell's *Life of Samuel Johnson*. It is true that the book is one of shreds and patches—that at times it may suggest the stealthy prowlings of a jackal, who is *valet de chambre* to the wolf; and that it actually is that most curious of all things curious, a diary of somebody kept by somebody else. It may be that Boswell becomes at times very nearly contemptible in doing it—though, I think, never quite so—fussy, vain, mean, and jealous. All this, however, is easily, in Boswell's transparent if not commendable naturalness, felt and allowed for, though difficult to explain in words. Notwithstanding, a great wave of merit rolls over the book, and through it; the characters are all focused to the locality and instant, and bitten into the metal with the almost *ipsissima verba* of each speaker in succession; whilst the very word of very word, as it were, of Johnson the gymnast is saliently delivered to you by a miraculous technique of memory which Boswell himself tells us he felt to grow upon him by practice, and as intimacy with the great man also grew. To re-do this is to set De Verrio to re-touch Raphael, or to add saccharine to honey. I shall therefore leave Johnson to live on in Boswell, and shall not labour much to make a deathless thing immortal; I shall content myself, as we stroll down Fleet Street, with enumerating Johnson's London residences, dwelling slightly, perhaps even capriciously, on some of the remarkable incidents which connect themselves with this immediate locality, without which no account of Fleet Street could at all reasonably attain completeness. St. Paul can no more be severed from his cathedral—that overshadows London like an egg-incubator of myriads—than Johnson can be dissociated from Fleet Street, which he loved better than Tempe or the Bay of Baiae. Wordsworth, through the eye, conversed with rocks and hills, rivers and the primroses set by them in the meadows of green, or the yellow stars far away in the meadows of blue, and the sight filled his heart to overflowing; but Johnson thought conversation to be the font of knowledge (1. B., v. 306); he loved a coach because it shut the company in

there with him for a good talk (1. B., ix. 100), and they could not escape. Johnson overvalued conversation for two reasons: one, from a physical defect; the other, from an intellectual superiority. He excelled in conversation, and so he loved it; but he was blind almost as a bat, and Richmond Hill was to him a matter of hearsay, of the jejune report of others, a thing of faith and not of sight; and it was always much his way to disparage what he could not himself excel in, though he was very angry when Reynolds painted his portrait, and betrayed the defect by the attitude selected, saying he would not be called "Blinking Sam" to please Reynolds.

It seems to me, though the subject has been much neglected, that the development of great intellects has been largely influenced always by the comparative vivacity or dulness of the five senses a man is born with. The blind are musical; fine sight may make the painter; the palate, the epicure or cook, and so on. There can be no doubt but that poor sight made Johnson set too great store by talk.

Let us now run through the list of his residences. When he first came up to town, 1737, he lodged with a Mr. Norris, a stay-maker, in Exeter Street, adjoining Catherine Street, in the Strand. "I dined," said he, "very well for eightpence, with very good company, at the Pine Apple, in New Street, just by.\* Several of them had travelled. They expected to meet every day; but did not know one another's names. It used to cost the rest a shilling (this is mere talk, fourpence additional would not pay for wine), for they drank wine; but I had a cut of meat for sixpence, and bread for a penny, and gave the waiter a penny; so that I was quite well served, nay, better than the rest, for they gave the waiter nothing" (1. B., i. 113). Cumberland says it is painful to know that Johnson subsisted on fourpence halfpenny per day. He might have done so sometimes, but it is quite evident he did not

\* New Street, in the Strand, says the *History of Signboards*, p. 244; but I do not find there ever was any street so named. I think Johnson must have meant New Street, St. Martin's Lane, which would be but a stone's-throw from Exeter Street. Mr. Hutton also understands it thus.

generally, for above he is manifestly talking of an habitual practice.

Another anecdote of this period is told by Nichols, which was related to him by Johnson himself. When he told the bookseller Wilcox that he intended to get his livelihood as an author, the bibliophile, eying his robust frame attentively, said, "You had better buy a porter's knot." But he added, "Wilcox was one of my best friends."

He went back to Lichfield and married; he then returned to London with Mrs. Johnson and her daughter, and took lodgings in Woodstock Street, Bond Street, and soon after at No. 6, Castle Street, Oxford Street.

From Park's *Hampstead*, p. 334, we learn that the house Johnson lodged in at Hampstead in 1748, for the sake of country air for Mrs. Johnson's benefit, was the last house in Froginal southward. A Mr. Stephenson occupied it in 1818, when Park wrote; and Mr. Hutton tells us that not a trace of the house now exists. His *Vanity of Human Wishes* was written here mostly (1. B., i. 221).

When the dictionary was going forward he lived part of the time in Holborn, and part in Gough Square, Fleet Street (1748 to 1758), (1. B., i. 217). In Gough Square he had an upper room fitted up like a counting-house, where he gave out their tasks to the copyists.

Boswell gives his version of Johnson's mode of proceeding about the work, which Percy describes as confused and erroneous; all this may be seen in Croker's *Boswell*. The points of chief interest are that Johnson himself first read all the most correct English writers, and marked with a lead pencil all the passages he intended to quote. He wrote in the margin the word under which it was to appear in the dictionary. His clerks transcribed these from the books, each on a separate slip, with the marginal word for the heading. When these were all collected under one head, Johnson supplied the definitions, acceptances, and etymologies. It is interesting to find that this, on a huge scale, is what is still being done by the writers on the Philological Society's new monster dictionary. Johnson's selections are so good, that it has become a feature of his

great work, that, catalogue as it is, you can read it page after page with satisfaction, and not as a task such as the great Chatham encountered when he read Bailey's thick folio dictionary through twice (6. A. i. S. V. N. Bailey), in order to bring his great gift of eloquence to a perfect mastery of the vocabulary of English speech.

In a letter to Mrs. Foster, dated July 12, 1749, Johnson writes from *Goff* Square. I do not know if other of Johnson's letters spell it so, but I think nobody else ever spelt it thus. In the *New Remarks of London*, by the Parish Clerks of 1732, it is spelt *Gough* Square. He wrote his *Rambler* here. The first number appeared March 20, 1750, and the last was issued March 14, 1752. His wife died here in 1752, and was buried at Bromley, in Kent. His famous letter to the Earl of Chesterfield was written from *Gough* Square, February, 1755 (1. B. i. 7).

Mr. Laurence Hutton quotes the following interesting passage from Carlyle's note-book, under date of 1831, from Froude's *Carlyle*, II., chap. x. :

"I went one day searching for Johnson's place of abode. Found with difficulty the house in *Gough* Square, where the dictionary was composed. The landlord, whom Glen and I incidentally inquired of, was just scraping his feet at the door, invited us to walk in, showed us the garret-room, etc., of which he seemed to have the obscurest tradition, taking Johnson for a schoolmaster."

He was for a very brief space in *Staple Inn*, for in a letter to Mrs. Lucy Foster, of March 23, 1759, he says that she is now to direct to him at *Staple Inn*, and that he is going to publish "a little story-book" (*Rasselas*). This renowned story, Boswell says, he wrote in the evenings of one week, and sent it to the press in portions as it was written, and had never read it over since (1. B. i. 148). When, in June, 1781, Boswell was driving away from town, Johnson and Charles Dilly accompanying, he took out of his pocket the *Prince of Abyssinia*, which our lexicographer seized with avidity, saying he had not looked at it since it was first finished. He pointed out to Boswell the passage that follows :

"By what means" (said the prince) "are the Europeans thus powerful? Or why, since they can so easily visit Asia and Africa for trade or conquest, cannot the Asiatics and the Africans invade their coast, plant colonies in their ports, and give laws to their natural

princes? The same wind that carried them back would bring us thither."

"They are more powerful, sir, than we" (answered Imlac), "because they are wiser. Knowledge will always predominate over ignorance, as man governs the other animals. But why their knowledge is more than ours I know not what reason can be given, but the unsearchable will of the supreme Being." He said: "This, sir, no man can explain otherwise."

He addresses a letter to Mrs. Montagu from *Gray's Inn*, December 17, 1759, and seems to have stayed there for a very short time. Murphy says he soon removed to chambers in *Inner Temple Lane* (No. 1), where he "lived in poverty, total idleness, and the pride of literature" (7. M. i. 90). Some months before he took these chambers he had interested Smollett in the fate of his black servant, Francis Barber, who had been pressed for the *Stag* frigate. Through the influence of John Wilkes the lad was discharged, and finding his old master in chambers here, returned to his service (1. B. ii. 114). Mr. Fitzherbert, calling on him here, wished to have sent a letter to the City from his rooms, but "to his great surprise found an author by profession to be without pen, ink, or paper" (7. M. i. 90). Boswell (1. B. ii. 220) writes, July 19, 1763 :

"Mr. Levett this day showed me Dr. Johnson's library, which was contained in two garrets over his chamber, where Linton, son of the celebrated bookseller of that name, had formerly his warehouse. I found a number of good books, but very dusty and in great confusion. The floor was strewed with manuscript leaves, in Johnson's own handwriting, which I beheld with great veneration, supposing they perhaps might contain portions of the *Rambler* or of *Kasselas*."

I will not cite the passage, but that celebrated interview of his with Madame de Boufflers, whom Beauclerc brought to visit him, took place in the *Temple* (1. B. vi. 25). On May 24, 1763, Boswell pays his first visit to "the Giant in his den," first floor, No. 1, *Inner Temple Lane* (1. B. ii. 168), and gives the following description of the place and man. The man has been dead a hundred years, and his quaint place of residence obliterated now a quarter of a century :

"He received me very courteously; but it must be confessed that his apartment, and furniture, and morning-dress, were sufficiently uncouth. His brown suit of clothes looked very rusty; he had on a little old shrivelled unpowdered wig, which was too small for his head; his shirt-neck and knees of his breeches were loose; his black worsted stockings ill drawn up; and he had a pair of unbuckled shoes by way of slippers. But all these slovenly particularities were forgotten the moment that he began to talk. Some

gentlemen, whom I do not recollect, were sitting with him ; and when they went away, I also rose ; but he said to me, 'Nay, don't go.' 'Sir,' said I, 'I am afraid that I intrude upon you. It is benevolent to allow me to sit and hear you.' He seemed pleased with this compliment, which I sincerely paid him, and answered, 'Sir, I am obliged to any man who visits me.'

As a pendant to this, let us take a pen-and-ink sketch of him by a painter, Ozias Humphry, R.A., who was encouraged by Reynolds, and died in 1810, at Thornhaugh Street, Bedford Square (3. R., 229). He, like Haydon, had evidently some literary gift, and was a man of rapid and fine observation :

"The day after I wrote my last letter to you I was introduced to Mr. Johnson by a friend : we passed through three very dirty rooms to a little one that looked like an old counting-house, where this great man was sat at his breakfast. The furniture of this room was a very large deal writing-desk, an old walnut-tree table, and five ragged chairs of four different sets. I was very much struck with Mr. Johnson's appearance, and could hardly help thinking him a madman for some time, as he sat waving over his breakfast like a lunatic."

"He is a very large man, and was dressed in a dirty brown coat and waistcoat, with breeches that were brown also (although they had been crimson), and an old black wig ; his shirt-collar and sleeves were unbuttoned ; his stockings were down about his feet, which had on them by way of slippers an old pair of shoes. He had not been up long when we called on him, which was near one o'clock : he seldom goes to bed till near two in the morning ; and Mr. Reynolds tells me he generally drinks tea about an hour after he has supped. We had been some time with him before he began to talk ; but at length he began, and, faith, to some purpose ! Everything he says is as *correct* as a *second edition* : 'tis almost impossible to argue with him, he is so sententious and so knowing" (1. B., ix. 257).

We can now afford no more space to his residence in the Temple, except to record that Boswell, by a curious coincidence, had chambers hard by in Farrar's Buildings, all lately pulled down and rebuilt, which were lent him by his lifelong friend, Mr. Temple. "I found them particularly convenient for me, as they were so near to Dr. Johnson's" (1. B., ii. 221).

(*To be continued.*)



## English Religious Drama, and its Stage Arrangements.

**F**IN his *Apologie for Poetrie*, published in 1581, Sir Philip Sidney wittily describes the condition of the stage at that time. "Now," he writes, "ye shal haue three Ladies, walke to gather flowers, and then we must beleue the stage to be a Garden. By-and-by, we heare newes of shipwracke in the same place, and then wee are to blame, if we accept it not for a Rock. Vpon the backe of that, comes out a hidious Monster, with fire and smoke, and then the miserable beholders, are bounde to take it for a Cau. While in the meantime, two Armies flye in, represented with foure swords and bucklers, and then what harde heart will not receiue it for a pitched field ?" These sentences in some measure enable us to realize the extreme simplicity of theatrical arrangements, even during the time of Shakespeare—a matter of some difficulty in these days, when scenic art has reached such a state of perfection. If, therefore, during this most brilliant period of our dramatic history the art of the stage had made such small progress, it will be readily understood that before that time, and while the mystery-plays were in full vogue in England, it was in a very crude condition. It can, I think, be shown beyond all controversy that the Elizabethan drama was favoured by this very crudeness; much of its freedom of movement and splendour of poetic description being directly due to the absence of that to which at the present time such inordinate attention is paid. But it is no object of mine here to discuss this question, as I propose merely to give a general account of the stage and its accessories during the time that the religious drama remained popular in England.

In the performance of the mystery-play there was no attempt at illusion, and nearly everything was left to the imagination of the spectators. There was no change of scene ; no localization of action ; no effort to make the stage represent anything beyond a public platform upon which a performance was to be given. The floor was simply strewn with rushes ; and some kind of canopy, or decorated

cloth, was generally devised to hide the framework of the scaffolding from those who gathered around to witness the performance. As a rule, there were no exits or entrances, the actors intending to figure in the piece being stationed upon the scene at its commencement, coming forward when they had anything to do, and quietly retiring to the least prominent positions on the stage when their presence was no longer required. The classic French drama, with its rigid adherence to the unities of time and place, often involved the grossest absurdities. Conspirators might be seen laying their plots in the palace of an angry tyrant; and lovers had often to breathe their vows in broad daylight and in the open street. But in the mystery-play, improbability was carried even further than this. It might frequently happen that a man was seen standing in full view of the audience, while his enemies in the foreground were busy arranging his destruction; and he, all the while, was supposed to hear not a word of what was said.

As the presentation of a great sequence of plays was not merely an opportunity for amusement, attracting a limited number of spectators like a modern theatre, but was rather a great religious festival, and a town holiday, when, as Dugdale says, "the yearly confluence of people . . . was extraordinary great,"\* some arrangement had to be made to accommodate the audience and facilitate the performance. Hence, as time went on, recourse was frequently had to what is known as the Pageant—a word of doubtful etymology, which, in the first instance meaning the vehicle in which the exhibition took place, came subsequently to be applied to the exhibition itself. The device was simply this. The stage was erected upon wheels, forming a kind of huge car; and thus could be moved without any great difficulty from one part of the town to another. Each company engaged in the performance having its own part of the dramatic cycle to attend to, had also its own movable stage; and as soon as its particular division of the general play was finished in one spot, and before one audience, the company had simply to roll its stage into the next street, where a

\* *Antiquities of Warwickshire* (Ed. Thomas), 1730, p. 183.

fresh audience was awaiting its arrival, and there begin its performance again: the spot just vacated being meanwhile filled by the company charged with that part of the series which stood next in order to its own. Thus, when, perhaps, the Water-Leaders, having completed the story of the Flood (which in the Chester series is significantly assigned to them), had taken themselves away, the Barbers and Wax Chandlers would commence that of Lot and Abraham. The words of Archdeacon Rogers will give a very good idea of this curious but, it would seem, very common arrangement. Speaking of the plays which he saw in Chester as late as 1594, he says :

The places where they played them was in every streete. They begane first at the Abay gates, and when the firste pagainte was played, it was wheeled to the highe crosse before the Mayor, and so to every streete; and so every streete had a pagainte playinge before them at one time, till all the pagaintes for the daye appoynted weare played: and when one pagainte was neere ended, worde was broughte from streete to streete that soe they myghte come in place thereof, exceeding orderly.\*

At each of the stations appointed for the representations, arrangements were made for the spectators; scaffolds being erected for the accommodation of some, while many found places at the windows of neighbouring houses, and in the open street. Thus situated at one of these spots, a visitor could witness the whole scriptural story scene by scene unfolded before him, as from a window in Ludgate Hill one may watch the different portions of the Lord Mayor's Show, as they pass along their way. Each pageant, or movable stage, was placed on four or six wheels, and was drawn from station to station, sometimes by horses and sometimes by men.

In France, the stage itself was usually divided horizontally into three distinct tiers, whereof the highest represented Heaven, the middle, Earth, and the lowest, Hell. Between these, a mode of communication was always established, so that devils could pass from the nether regions to the earth, and angels descend from heaven with messages from God to men. Strutt distinctly says that an arrangement very similar to this was usual in Eng-

\* I quote from the transcript of Rogers' MSS. given by Markland in his edition of *De Deluvio Noe*, published for the Roxburghe Club.

land. In his *Manners and Customs of the English*, vol. iii., p. 130, we read :

When the sacred mysteries were the only theatrical performances, what is now called the stage did then consist of three several platforms, or stages raised one above another ; on the uppermost sat the *pater caelstis*, surrounded with his angels ; on the second appeared the holy saints and glorified men ; and the last and lowest was occupied by mere men who had not yet passed from this transitory life to the regions of eternity.

On the sole authority of this antiquary, the above statement has been repeated in more than one work on the early history of the English theatre ; notwithstanding the fact that there is no reason to believe that such a system ever prevailed in England. Strutt, who was probably misled by the knowledge of what had actually been the case in France, himself mentions no authority for his assertion, while the testimony of other writers gives it no support. Certainly his language cannot be held to apply to the pageant-vehicles just described—a stage with three stories would be too cumbersome to be wheeled from place to place. If ever made, the division in question must have been limited to stationary scaffolds, such as were always employed in France.\*

It is true that in England a division of the stage was invariable ; but it was neither in the way described nor for the purpose assigned by Strutt. The whole of the action took place upon a single platform ; but beneath this there was a compartment in which the actors dressed, which was used for the storing of properties, and in which were placed the different pieces of machinery required for the production of earthquakes and other similar effects. Round this lower apartment were hung cloths, which were generally painted over with designs, and which concealed the actors' toilettes and the mechanical contrivances from the eyes of the spectators.

The pageant-vehicle itself of course formed the central object to which attention was directed ; but at the same time the action

\* On the face of it, the account quoted from Strutt reads like a perversion. If three stories were ever used, they would hardly have been divided among God, glorified men, and ordinary mortals. Heaven, Earth, and Hell would have formed the natural division. What became of the devils, according to Strutt ? These could never have been left homeless in a mediæval play.

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was by no means necessarily confined to this limited space. A very bold and simple arrangement was made to accommodate the scene when it became too complicated for the extent of the stage. Nowadays in dramatic performances there is a sharp dividing-line drawn between the real and the imaginary : fact and fiction are everywhere kept apart. But there are many instances at hand which remind us that they have been frequently allowed to overlap, and that it has been recognised as possible, and even as desirable, for the onlookers to be sometimes brought into direct association with the imaginary characters of the stage. When the slave-girl Halisca, in the *Cistellaria* of Plautus, appeals to the spectators for information concerning the casket which she has lost, begging them to help her in her search, and thus to save her from a whipping ; when Harpagon, in Molière's comedy, looks round the audience for the thief who has made off with his money—there is such a recognition of the "house," that for the time being the barriers are broken down between spectator and actor, and the former becomes almost personally mixed up with the action of the play, to the events of which he is thus in some measure made a direct party. Traditions of this kind seem still to exist in the French comic stage. I myself, when witnessing the performance of *Boccaccio* by a French company in New York some few years ago, was amused to see how often, and with what startling effect, the adventurous prince took the audience into his confidence in all his scrapes and difficulties. The modern stage is, however, for the most part a stranger to this confusion of reality and fiction : an English house especially objecting to such a blending of the two elements. But in the Middle Ages no such objection existed. Everything was taken *au grand sérieux* ; and thus it happened that when, as was not unusual, the public street came to be utilized for portions of the action, the spectator felt no shock, and the charm of illusion was left unbroken. In the pageant of the Shearmen and Tailors at Coventry, given in Mr. Sharp's invaluable work,\* there is a stage direction which runs : "Here Erode

\* *A Dissertation on the Pageants or Dramatic Mysteries Anciently performed at Coventry by the Trading Companies of that City.* Coventry, 1825.

[Herod] ragis in the pagond [pageant-vehicle] and in the strete also ;" while in the Digby MS. we read : " Saul rydyth forth with hys servants about the place out of the pagond." Herod, we find, frequently rode on horseback through the streets, as did also the three kings when they came in search of the child Jesus. In the Chester play on the subject of the royal visit, the monarchs are directed to " goe downe to the beastes and ryde aboue." This part of the exhibition, indeed, must have partaken of the character rather of a procession than of a dramatic performance.

Not contented with this appropriation of the public thoroughfare, the old managers sometimes brought into requisition several additional scaffolds, to supplement the central stage upon which the main action of the drama was to proceed. This can only have been done, however, when the stage was a fixture, as the system of pageant-vehicles would hardly have permitted any arrangement of the kind. On these supplementary stages subordinate events were represented contemporaneously with those enacted on the principal stage. Thus, for instance, in a play which dealt with the trial of Jesus, messengers were despatched to Pilate, who was in one of the secondary stages ; and upon their request he descended and passed to the judgment-hall along the intervening space which was always kept clear for the actors. In the Coventry play on the same subject there was a similar arrangement. Jesus was taken from the central scaffold across the open space to that of Herod ; " and the Herowdys scafold xal [shall] unclose, shewing Herowdys in astat [state], all the Jewys kneling, except Annas and Caiaphas." We also find a third scaffold for Pilate's wife ; the interior of which (as in the case first mentioned) was concealed from public view by a curtain, until the proper moment came for disclosure. Here the devil goes to frighten the governor's wife with a dream, and it is at this point that the curtain was to be drawn up. Other examples might be cited, but these may be sufficient to show the way in which the old managers succeeded in giving breadth and reality to their performances, and in supplying to some extent the lack of shifting scenes.

WILLIAM HENRY HUDSON, F. R. HIST. S.  
(*To be continued.*)

## Henry Howard, Earl of Surrey.



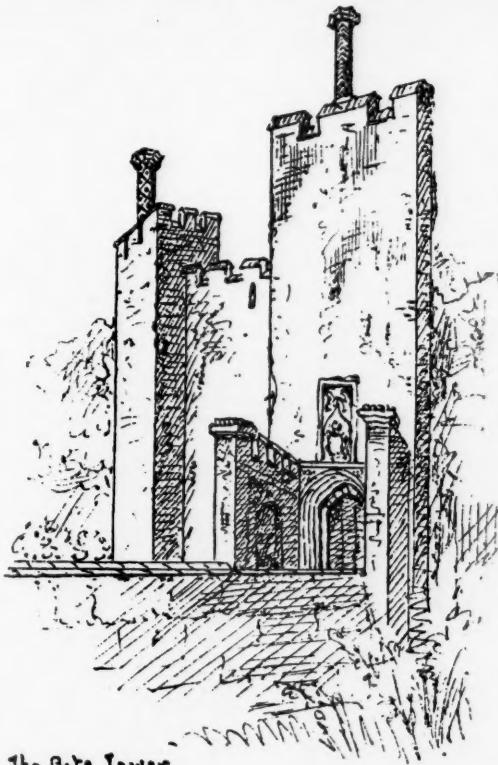
HERE is a full-length portrait in one of the galleries in Hampton Court Palace which represents a very notable and most unfortunate gentleman who lived in the reign of Henry VIII., and who, falling under that brutal tyrant's displeasure, was executed by his orders on the 21st of January, 1547, on Tower Hill. He is habited in the picturesque costume of the courtiers of the period—a red dress, with red shoes, and the shirt embroidered in black. A relief to the monotony of colour is afforded by the white feather worn drooping in the hat. It is a very characteristic example of the master Holbein,\* and is believed to be the best likeness extant of Henry Howard, Earl of Surrey. Another portrait of him is in the Bodleian Library at Oxford. It is a miniature, and shows him in a black cap, dark dress with crimson puffs. There is likewise a portrait in the castle at Arundel, and one at Knole in Kent. In this latter he is depicted in full length, leaning on a broken column. This work is also by Holbein, and is dated.† There is yet another to be mentioned, and that is the portrait in the National Portrait Gallery, where he is portrayed to the waist. He wears a black cap with a white feather ; the dress is dark, with a frill round the neck, and the collar of the Garter, with the badge of St. George ; the beard and moustache are chestnut colour, and the eyes are dark brown. The artist is unknown. Other representations of the Earl exist in various galleries, with a more or less authentic history attached to them. Of them all, however, the full length at Hampton Court is the most striking and suggestive. It is the complete personification of a young sixteenth-century gallant. Looking at the face as it seems to gaze from the canvas, the mind naturally reverts to those days of chivalry and romance when tilts and tournaments were the pastimes of the age, and warrior-poets wrote gentle verses to imaginary as well as real mistresses. Henry Howard, Earl of Surrey,

\* The picture was exhibited in 1866 at the South Kensington Museum, in the opening series of "National Portraits."

† This was also among the "National Portraits" collected and exhibited in 1866.

was the eldest son of Thomas, third Duke of Norfolk, and Elizabeth, daughter of Edward Stafford, third Duke of Buckingham. The place of his birth is not positively known. Some have given Framlingham, in Suffolk, whilst others have named Kenninghall, in Norfolk. The date, too, is involved in obscurity. Somewhere about 1517 or 1518 appears to be the time. In his youth he

accompanied the King to France, and assisted in the pageantry connected with the Field of the Cloth of Gold. He occupied many offices of honour, and attained the dignity of a Knight of the Garter, attending chapters of the illustrious order at Greenwich and at Hampton Court. In 1542 he served in the expedition against the Scots, and was subsequently appointed Governor of Guisnes, and



*The gate tower.*

associated with the then Duke of Richmond, who subsequently married his sister, the Lady Mary Howard. In one of his poems he speaks of his friend as the "kinges son," and by his allusion to Windsor, and the knightly deeds done there in assaults of arms, plainly indicates that a large portion of his early life was passed in the atmosphere of the Court. He became cup-bearer to Henry VIII.; and there is little doubt but that he and his friend

later on promoted to Boulogne. His energy and zeal enabled him to achieve many important victories; but misfortune overtook him in a daring endeavour to intercept a convoy of the enemy at St. Etienne. He fell from this out of the good favour of the King, and, having a powerful enemy at home in the person of the Earl of Hertford, was recalled after an interval of three months. The Seymours and the Howards constituted an

opposing faction. Surrey's pride revolted against the harsh treatment he had received, and a temper naturally bold and impetuous could not be restrained from showing such displeasure as resulted in his arrest and committal to prison at the Castle of Windsor. Later on he was liberated, and went into attendance on the Sovereign in a State ceremony held at Hampton Court. But an untoward fate seemed to dog his footsteps, and he was ultimately sent to the Tower of London, whence he was summoned before the Privy Council. On this occasion he defended himself with great courage, and displayed a nobleness of thought and design worthy the highest ranks of the nobility of any age or country. He was a veritable gentleman, *sans peur et sans reproche*. An elegant courtier, a poet, a soldier, and a man of the most sensitive honour. It is indeed sad to contemplate his end. He was found guilty on a mere pretext of treason. He was committed to the Tower. He had by right as inalienable as that of any monarch quartered the arms of Edward the Confessor on his escutcheon, a fact long known to the King and the Court, nor had the circumstance ever been previously questioned in any way. At the time of the trial and its infamous result, the King, utterly worn out with disease, was dying, and could hardly append his signature to the death-warrant. Surrey was executed on the 21st of January, 1547, only eight days after his sentence. The last revenge of his enemies was conducted secretly and privately. Nine days afterwards, Henry VIII. died, and thus the Duke of Norfolk's life was spared, he having, though unknown to each other, been sent to the Tower on the same day as his son.

As a patron of the arts, and the friend of all who cultivated letters, Surrey takes a lofty position in an age when the sword and the lance were in much request.\* He was the ardent friend of Sir Thomas Wyatt, the poet, and their works were at one time always bound together.† Their verses are very like, and display a vein of tender, graceful sentiment, with a happy refinement and charm.

\* He adopted Churchyard, the poet, and educated him at his cost.

† A copy of Surrey and Wyatt's poems in 8vo. was in the library of Horace Walpole.

Surrey is said to have been the originator of English blank verse. He made a paraphrase of some of the Psalms of David, and translated some books of Virgil's *Aeneid*. His two sonnets on the death of his friend Wyatt are perfect examples of the poetry of the period. The titles of many of his poems closely resemble those of Wyatt. Thus we have "The Complaint of the Lover Distrained," and "A Praise of his Love." These verses have won the commendation of many writers.\* Here is one stanza :

I could rehearse, if that I would,  
The whole effect of Nature's plaint,  
When she had lost the perfect mould,  
The like to whom she could not paint :  
With wringing hands, how she did cry,  
And what she said, I know it, aye.

Surrey was married in 1535 to the Lady Frances Vere, daughter of the Earl of Oxford, and by her had two sons and three daughters. Following out the custom of the poets of the time, and especially the famous Italians, Surrey extols the virtues of the fair Geraldine, who was shown by Horace Walpole to have been the Lady Elizabeth Fitzgerald, daughter of the ninth Earl of Kildare. Founded on this presumed attachment, a tale was invented of the poet's having gone to Florence to declare her paramount in beauty. On his way, he is declared to have met Cornelius Agrippa, the necromancer, and to have gained honours from the Duke of Florence. The whole legend is pure invention.† One of the earliest, if not the very first, edition of his works was published by Richard Tottel, in black-letter, in 1559, twelve years after he was executed. A rare copy of this volume was sold in 1842 at the sale of the contents of Strawberry Hill. Sir Walter Raleigh describes him as "no less valiant than learned," whilst, later on, Pope says :

Here noble Surrey felt the sacred rage—  
Surrey, the Granville of a former age :

\* Warton, in his *History of English Poetry*, speaks in the highest terms of these particular verses, and claims for them all the beauty of Waller's muse. In common with Dr. Nott, he regards them as quite pertaining to the Italian school, equivalent indeed to Ariosto.

† The story made its *début* in Thomas Nash's book, *The Unfortunate Traveller*, published in 1594. Drayton took it up and was followed by numerous authors, until Walpole gave it the final polish necessary to invest it with all the honours of agreeable truth.

Matchless his pen, victorious was his lance,  
Bold in the lists, and graceful in the dance.  
In the same shade the Cupids tuned his lyre,  
To the same notes of love and soft desire.  
Fair Geraldine, bright object of his vow,  
Then fill'd the groves, as heavenly Mira now.\*

Many particulars concerning Surrey are to be found in *Royal and Noble Authors*, by Horace Walpole; but some of them need to be taken *cum grano salis*. The influence of Petrarch is plainly visible in the poems written by Englishmen in the course and progress of the sixteenth century.† As with Wyat, so with Surrey, love and the praise of some fair lady form a very prominent subject for poetry, often ingeniously repeated.‡

trious pair are sculptured in their robes of state, and lie full length side by side. He wears armour, which is partly covered by a red robe, which, as it is unfolded, exhibits an ermine lining. He wears a collar of the Order of the Garter, has a sheathed sword by his side, and a coronal lies by the head, and not on it. His feet rest on a lion rampant. The face bears little resemblance to either of the Holbein portraits, and gives the impression of the features of an older man. The feet of the Countess rest on a wild boar. The three daughters kneel at the back of their parents; one of them has a coronal on her head. The two sons kneel in front. The



After his death, his remains were interred in the Church of All Hallows, Barking, in Tower Street; but were subsequently removed to St. Michael's Church, Framlingham, in Suffolk. Here is to be seen a magnificent altar-tomb, erected to the memory of the Earl and his Countess, sixty-seven years after the Earl's demise, by his second son, Henry Howard, Earl of Northampton.§ The illus-

\* See "Windsor Forest," one of Pope's poems, dedicated to Lord Lansdowne. "Mira" was the Countess of Newburgh, on whom Dr. King, of Oxford, wrote a satire called *The Toast*.

† Surrey's poems were not published in his lifetime.

‡ Hallam's estimate of the Earl is, to a certain extent, a just one. He says, "The taste of this accomplished man is more striking than his genius."

§ The base of the tomb is of black and white marble, and is enriched with trophies of various kinds.

figures of all are painted, and gilding has been employed. On the side is the following inscription :

Henrico Howardo Thomae Secundi Ducis Norfolcise  
Filio Primogenito Thomae Tertii Patri Comiti Surrei  
et Georgiana Ordinis Equiti Aurato Immature Anno  
Salutis MDXLVII Abrepto et Francisceae Uxori Ejus  
Filiae Joannis Comitis Oxoniæ Henricus Howardus  
Comes Northampton Filius Secundo Genitus Hoc  
Supremum Pietatis. In Parentes Monumentum Posuit  
Anno Domini 1614.

This monument is in very excellent preservation—a fact to be readily accounted for, as it is kept in order by an annual payment, under the Earl of Northampton's will, by the Warden of Norfolk College, near Greenwich. The eldest son of the Earl became fourth Duke of Norfolk on the death of his grandfather. He is sculptured kneeling on a

cushion below his father. The second son, Earl of Northampton, kneels below his mother. The eldest daughter, Jane, married Charles Neville, Earl of Westmoreland; the second, Katharine, married Henry, Lord Berkeley; and the third, Margaret, married Henry, Lord Scrope, of Bolton. The Countess of Surrey, some years after, married Thomas Steyning, of Woodbridge, and, dying on the 30th of June, 1577, was buried beside her first husband at Framlingham. There are four other altar-tombs in the chancel erected to members of the great Howard family. These are of freestone, and contain some elaborate carving, the representation of the third Duke of Norfolk being life-like and artistic. The altar-tomb on which repose the effigies of two ladies, both Duchesses of Norfolk, being the wives of Thomas Howard, fourth Duke, is specially interesting. The Lady Mary, the first wife, has her head resting on a horse couchant, with a hart at her feet. The head of the Lady Margaret, the second wife, rests on a tiger, collared and chained, while her feet are close to a wyvern. These are all most admirably sculptured, the hart in particular being exquisitely natural.

At a very short distance from the church are the ruins of the castle, which are extensive and picturesque. They form an irregular circle, having thirteen square towers. The walls are of immense thickness. A special feature is the ornamentation round the chimneys, many of which are still *in situ*. In the interior there is little left of the old greatness. The entrance is on the south side, and over it are the arms of Howard, Brotherton, Mowbray, Segrave, and Brews, quartered in one escutcheon.\* Formerly a chapel stood in the first court, and under a window were to be seen, neatly carved, the arms of Edward the Confessor, for the bearing of which the Earl of Surrey lost his head. This building has long since been demolished.† It would be a tedious business to give in detail the origin and the many subsequent vicissitudes, so to speak, of this once grand castle. Nor does it pertain to our subject. From having

\* These arms are cut in stone and can be easily deciphered, being in fair preservation.

† Dr. Sampson's *History of Framlingham Castle*. A later historian, Robert Hawes, gives very minute particulars of the chapel and other portions of the castle.

been the property of the Crown, it was granted to more than one noble family. The Duke of Norfolk, Surrey's father, held it at the same time that he possessed the palace at Kenninghall, in Norfolk. In a letter written on the 20th of September, 1513, the second Duke of Norfolk says to Cromwell:

"Having good company with me, and beginning to hunt at Frammyngham, I received your letter, which was not pleasant to those who were with me to know that I should be with the King on Sunday next. The news in Mr. Wallop's letter is not to my contentment. I trust God will keep the King and the realm. *Groyne guy vouldra.*"

This letter is dated from Kelshall, Monday night.\*

The most important occupant of the castle was Queen Mary, in 1553, when that Princess, on being apprised of the pretensions of Lady Jane Grey to the throne of England on the death of Edward VI., fled hither from Hoddesdon, in Hertfordshire, and Kenninghall, in Norfolk, to provide for further flight across the seas if necessary. But the Suffolk people rallied round her, and she ultimately quitted Framlingham for London to claim her rightful inheritance. The special interest, however, of the quaint and quiet Suffolk town necessarily centres round the valiant gentleman whose poetic instincts have enrolled his name amongst the noble army of English poets, and whose chivalric qualities were so early and so infamously stopped by the brutal tyranny of the Tudor King. Surrey is undoubtedly the first of our island poets who introduced Love as the ruling theme of their verse. In his charming fancies it is easy to recognise the preponderance of this sentiment. His description of the lover, of his restless state, of his complaints and requests to the lady of his heart, all prove the constant tendency of his muse to the passion. We can trace in his verses the origin of a devotion which, in a few years later on, took a more active and decided shape in the portraiture by Shakespeare of the love-sick Orlando. He sometimes endeavours to chase his love-woes and griefs away by the remembrance of some earlier and greater trouble. He will not be altogether dismayed:

\* See *Letters and Papers temp. Hen. VIII.*, 1513.

And with remembrance of the greater grief,  
To banish the less, I find my chief relief.

His philosophy is not too demonstrative. He tunes his lyre unlike Anacreon, who, striving to relate the labours of Hercules, cannot escape the songs of the sirens or the calls of Dan Cupid. Surrey is candid. He dilates, without an attempt at other piping, on the pangs and joys and affections of the lover.

WILLIAM BRAILSFORD.



### The Land of Tin.

BY HENRY B. WHEATLEY, F.S.A.

**F**IN Queen Elizabeth's reign, when anyone came to the Lords of the Council for a license to travel, the old Lord Treasurer Burghley would first examine him of England; and if he found him ignorant, would bid him stay at home and know his own country first. What would our modern travellers, who know all the beauties of the Continent, and none of their own land, say to such treatment? Many of these persons are like the celebrated third Earl of Burlington, in the error they commit; but unfortunately few are so ready to acknowledge and remedy their oversight as that accomplished nobleman. When he was in Italy, he was shown by a gentleman a plan of a church much admired for its elegance and beauty, and he asked to be allowed to visit it on the morrow, so that he might take a sketch of the building. His friend told him that he could see it on his return to England, for it was the great work of Sir Christopher Wren—St. Stephen's, Walbrook. Lord Burlington felt ashamed that he knew not of the existence of such a work of art, and when his travels were over, he went to see the church before he returned to his house or visited his friends.

Of all the interesting places in England, few are capable of giving the traveller greater pleasure than the comparatively neglected Duchy of Cornwall. The historian has here brought before him questions that it will take him a lifetime to answer. He is told that long before the Christian era, traders came from far to carry away the tin which was to

be found in this place. Although the fact has been questioned, traditional evidence is very strong in favour of the visits to Cornwall of the Phoenicians, the greatest maritime people of ancient times, and they are supposed to have considered their commerce with this country so important that they concealed its situation from other nations. Infinite speculation has been and will be expended upon these questions, but we must leave them for more modern history. In the time of the great Rebellion, the people of Cornwall were staunch and true to their King, and so highly was their loyalty appreciated, that Charles I. wrote to them a letter of thanks (on 10th September, 1643), in which he says: "We are so highly sensible of y<sup>e</sup> extraordinary merits of our county of Cornwall, of their zeal for our crown, and for y<sup>e</sup> defence of our person, in a time when we could contribute so little to our own defence, or to their assistance . . . that as we cannot be forgetful of so great desert, so, we cannot but desire to publish it to all y<sup>e</sup> world, and to perpetuate to all time y<sup>e</sup> memory of their merits and of our acceptance of y<sup>e</sup> same."

In James II.'s reign, the strong Cornish feeling for their natural leaders was stirred amongst the people by the imprisonment of Sir Jonathan Trelawney, Bishop of Bristol, with his brother bishops in the Tower. From one end to the other of the county arose the cry :

And shall Trelawney die? and shall Trelawney die?  
There's thirty thousand underground shall know the  
reason why.  
And shall they scorn Tre, Pol, and Pen? and shall  
Trelawney die?  
There's thirty thousand Cornish boys will know the  
reason why.  
Trelawney he's in keep and hold; Trelawney he may  
die,  
But thirty thousand Cornish men will know the reason  
why.

The Rev. R. S. Hawker, late Vicar of Morwenstow has written a poem to suit this burden, and Sir Walter Scott and many writers since have supposed it to be the original song. The lines are good, but no one ought to have been deceived by them.

A good sword and a trusty hand,  
A merry heart and true!  
King James's men shall understand  
What Cornish lads can do.

And have they fix'd the where and when ?  
 And shall Trelawney die ?  
 Here's twenty thousand Cornish men  
 Will see the reason why !  
 Out spoke their captain brave and bold—  
 A merry wight was he—  
 "If London Tower were Michael's hold  
 We'll set Trelawney free !"  
 We'll cross the Tamar, land to land,  
 The Severn is no stay ;  
 All side by side, and hand to hand,  
 And who shall bid us nay ?  
 And when we come to London Wall,  
 A pleasant sight to view—  
 Come forth ! come forth, ye cowards all !  
 To better men than you !  
 Trelawney he's in keep and hold,  
 Trelawney he may die ;  
 But twenty thousand Cornish bold  
 Will see the reason why !

Trelawney was probably unworthy of the great enthusiasm elicited on his behalf, but then he was the head of a grand old family. There is a story told of him, that when reprobred for swearing in a very unepiscopal manner, he excused himself, by saying that he swore as Sir Jonathan Trelawney and not as my Lord Bishop. When Trelawney was before the King with his brother bishops, he told him that no Trelawney could be a rebel, and this was the general faith of a Cornishman. There is also a saying "that never a Granville wanted loyalty, a Godolphin wit, or a Trelawney courage." In 1710, after the great Parliamentary contest for the county of Cornwall, George Granville, afterwards Viscount Lansdowne, was returned with John Trevanion amidst shouts of :

Granville and Trevanion as sound as a bell,  
 For the Queen, the Church, and Sacheverel.

The antiquities of Cornwall are very numerous, and to most of them superstitious tradition has given a mythic origin.

The crosses are to be found in every direction, very often at the junction of one or two roads. Many of the Latin crosses are said to have Greek crosses beneath them. There are holed stones, through which children were frequently drawn in order to cure them of any diseases they might have on them at the time. In the eastern part of the county there is only one cromlech still standing, but that is a large and fine specimen of these ancient sepulchral structures ; it is the Trevethy Stone at St. Cleer. In the western part are the Lanyon and Molfra

Cromlechs at Madron, Caerwynnen Cromlech in the parish of Camborne, Chun Cromlech at Morvah, and Lennor Cromlech.

The two chief Druidical circles are both in the parish of St. Burian ; the first is at Boscawen-ûn, and the other near Lamorna. The latter is called the *Dawns Men* or stonedance, and also popularly "the merry maidens." There are nineteen stones averaging  $3\frac{1}{2}$  feet in height, arranged in a circle of nearly 70 feet in diameter. Close by are two granite pillars, named the "Pipers," and popular tradition informs us that these pipers were evil spirits, who tempted some thoughtless maidens to dance on Sunday, and as a punishment (a rather severe one, one would think) all were turned to stone. This is a similar tradition to that attached to the "Hurlers" near Liskeard. There some men were turned to stone, because they played a hurling-match on Sunday.

The cliff castles, which are numerous on the coast, are of great interest as examples of early fortification. Treryn Castle, near the Logan Stone, is one of the finest, and here the lines of circumvallation may be followed, and an insight obtained into the system of ancient warfare. Old customs still linger in Cornwall, although they are fast dying out, and losing their chief characteristics. Wrestling is still practised, but as it is not confined to this county we need not be detained by it, although the "Cornish hug" has passed into a proverb. Corineus, who came to Britain with Brutus, was the first great wrestler. He fought with Gogmagog on the Hoe at Plymouth, and conquering, threw him into the sea. Michael Drayton tells us :

For which, the conquering Brute on Corineus brave,  
 This horn of land bestowed, and markt it with his  
 name  
 Of Corin, Cornwal call'd to his immortal fame.

This is popular etymology with a vengeance !

Hurling is now exclusively a Cornish game, and almost a thing of the past. Two sides of various numbers, sometimes two parishes, or town against country, are arrayed opposite each other, and a ball about the size of a cricket-ball, formed of cork or light wood covered with silver, is thrown up in the air. Each side now attempts to gain possession of the ball, in order to carry it off to their own goal ; but this is not easy, because

the man who has caught the ball must give it up the instant he is touched. He therefore tries to throw it to a partner, or to hide it away. No fighting is allowed, though many hard knocks are given, and fights often grow out of the game. It is often rough play, and unfit for a civilized town, because wherever the ball goes all the people follow it ; and houses and gardens are not sacred against intruders. At St. Ives it was customary for the inhabitants to assemble on the beach, and the sides were formed by all those of the name of Thomas, John, or William taking one side, and those with other Christian names taking the other. A game was once won in a very quiet way ; the man who found the ball was surrounded by a body-guard to save him from being touched, and they all quietly marched to the goal. In May, 1654, a grand hurling-match took place in Hyde Park before Cromwell and his Council. There were fifty Cornish gentlemen on one side who wore red caps, and fifty on the other who wore white caps. Certain places have special customs, as at St. Ives it was usual for boys to tie stones to cords on Shrove Tuesday, and walk through the town, slinging the stones against each door and shouting aloud :

Give me a pancake, now, now, now,  
Or I'll souse in your door with a row, tow, tow.

On the 23rd and 28th of June, Penzance and its neighbourhood is alive with bonfires and torches ; but most of these old practices are degenerating, and are often only kept up by the publicans, who find their profit in the drink imbibed on such occasions. The most curious custom is unquestionably the "furry" dance, which takes place at Helston on the 8th of May. It is a floral festival intended to welcome in the spring. Trees, shrubs, and gardens are stripped and plundered to adorn the streets and ball-rooms, and the green branches are called "May." At daybreak festivities are commenced by the servants dancing into the country, and then dancing back to the town with flowers and green boughs ; later in the day the ladies and gentlemen join in the festivities, dancing through the houses into the gardens and back again. All this dancing is to a recognised tune, and a song

is sung on the occasion to another tune of which the following is the chorus :

And we were up as soon as any day, O !  
And for to fetch the summer home—  
The summer and the May, O !  
For summer is a-come, O !  
And winter is a-gone, O !

The evening is closed with a ball.

(To be continued.)



## The Crosses of Nottinghamshire, Past and Present.

BY A. STAPLETON.

### PART V.

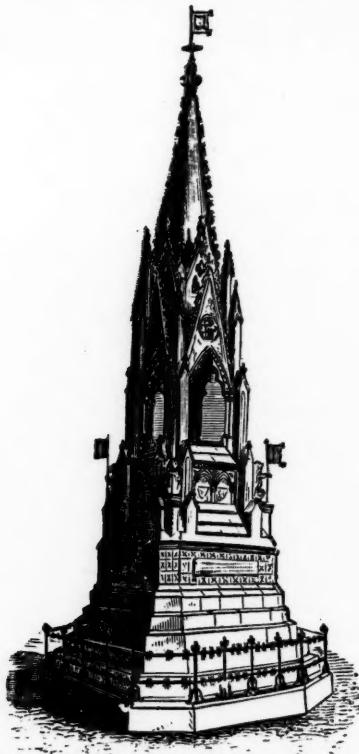
#### HUNDRED OF BINGHAM.

**B**INGHAM.—An old cross formerly existed in Bingham market-place, of which we have no description remaining ; but as one writer calls it "a very convenient butter-cross," no doubt it belonged to the conventional type of such. However, whatever its pretensions to antiquity might be, it was demolished in 1861, and rebuilt by public subscription on a more extensive scale ; for though there is nothing suggestive of extravagance about it, it cost the public £700, and is therefore, with one exception, the most expensive market-cross existing in the county. The modern cross at Nottingham cost upwards of £1,000, but that, it must be remembered, was never used as a market-cross ; in fact, it is a memorial-cross like the one in Mansfield market-place, which forms the exception just alluded to. The latter magnificent structure, mentioned in Part ii., of which some idea may be gathered from accompanying engraving, was erected in 1851, by a county subscription, to the memory of the late Lord George Bentinck, at a cost of upwards of £1,500.\* The Bingham cross is an octagonal structure standing on a platform, with a Doric column at each angle supporting pointed arches and a slated roof. On the top is a gas-lamp which illuminates the

\* To the unremitting kindness of Mr. Briscoe I am also indebted for the loan of the block of the Mansfield memorial.

market-place. On one of the eight pediments, below the roof, is cut the following inscription : "This Market Cross has been rebuilt in affectionate remembrance of John Hassall, of Shelford, by his friends and neighbours, A.D. MDCCCLXI. To be beloved is better than all bargains." Thus, it may be noted, it might also come in under the

doubt be in a ruinous condition at the commencement of this century, and in 1831 it was demolished and rebuilt in commemoration of the coronation of William IV. Unfortunately there is no record from which it is possible to ascertain whether it was reconstructed as a copy of the original; the base may have been, but the shaft I think is



heading of "Memorial Crosses," as the two just mentioned.

*Colston Bassett.*—It is on record that in this village a fair and market were held in the reign of Edward I., at about which period the ancient cross at the junction of three lanes would perhaps be erected. At least such is my opinion, for the village is a very small and unimportant one; and as the market must have been kept but for a comparatively short period, there would be no possible reason for rebuilding. It would no

not, being of a cylindrical form with a capital of comparatively modern conception. It forms an elegant monument, however, and is worth describing. The base, of an octagonal form and consisting of four steps, forms a very small pyramid, and is only about 3 feet high. This, however, is surmounted by a fine and well-moulded plinth of an almost indescribable barrel-like form, which is of the same height as the base. Next comes the tapering shaft, which, from the base to the top, is possibly 12 feet in height. The

diameter at the base is about 18 inches, and about 12 inches at the top—or rather at the height of about 10 feet from the plinth, where it is surmounted by a massive square stone and a ball 6 or 7 inches in diameter. The square stone has projected mouldings top and bottom, with plain smooth surfaces between, on all sides, evidently intended for sundials, but which have never been used for that purpose. The cross, though modern, standing as it does on the green, has an elegant and antiquated appearance, adding an object of interest to a village otherwise void of such, though its shaft is sadly marred by thick layers of announcements of country sales, etc.

*Upper Broughton.*—The ancient cross, or rather stump of a cross, in this village, which I saw on the same date as the foregoing (May 30th), is likewise picturesquely situated on the village-green, where three or four roads meet. Its style, though differing somewhat from the usual types of this district, forcibly conveys the impression that it belongs to the fourteenth or fifteenth century. The base is square, and consists of only two steps and a plinth. It is about 3½ feet high, and about 8 feet wide at the bottom; the plinth, of a rough form somewhat approaching the cubical, being about 1 foot in height. The whole of the base is still secure and well preserved, thanks to the original iron clamps which for centuries have performed their allotted task in a way so much superior to modern mortar. The remains of the massive square and slightly tapering shaft are 3 feet in height, and about 15 inches thick at the bottom. Its four corners were originally ornamented by outstanding scrolls or pillarets, still in part remaining. In fact, it must have, when perfect, greatly resembled the Willoughby cross, from the site of which it stands only two miles distant; with the exception that the ornamental corners, in the case of the latter, were square instead of cylindrical. No doubt, also, like the latter, it is nothing more than a village cross, as we have no record of any market being held here; and, situated on the village green, it was probably utilised in the old May-day and other rustic festivals, and the many varied and charming associations of the village cross.

#### HUNDRED OF THURGARTON.

*Hoveringham.*—There is no record of a cross existing here, with the exception of a bare mention in a book printed twenty years ago, entitled *Allen's Illustrated Handbook to Nottingham and its Environs*, in which occurs the only printed reference in these words: "Behind the church may still be seen the remains of an ancient cross." By way of ascertaining if it still existed, and if so of gaining definite information, I wrote to the vicar, Rev. A. M. Y. Baylay, who courteously replied by forwarding the following account, bearing date April 25th, 1887, together with an outline sketch of the cross, from which it appears that it is of the Linby type, and was perhaps originally used for churchyard-market purposes. It resembles the Worksop cross in its sundial feature—a feature which in later days seems to have become inseparably attached, in some form, to nearly all crosses:

"The cross at Hoveringham has been one of a type once abundant in this part of England, viz., a slender octagonal shaft, standing on a plinth, and terminating in a cross or crucifix. One remaining perfect at Somersby, Lincolnshire, has the crucifix with a gabled hood, thus"—(here follows a neat little sketch). "The one at Hoveringham has the plinth remaining (depicted of an octagonal form in the sketch), and a portion of the shaft. The plinth is partly buried. I send a rough sketch of the remains, height of shaft remaining, about 3 feet 9 inches; of plinth (out of ground), 9 inches; total, 4 feet 6 inches. It has been used as a sundial since the upper part was removed; but the gnomon is now missing. The cross stands on the south of the nave, near where the church porch formerly was. This position, near the porch, is the usual one."

*Rolleston.*—Shilton is the only author who alludes to a cross in this village—and that incidentally in a foot-note. In his *History of Southwell*, 1818, alluding to Rolleston, he writes: "In the centre of the village the ancient stone cross is now standing, having the remains of several shields carved round its base, but the armorial bearings are wholly illegible." Thoroton and Throsby took the greatest pains to record all arms in churches, but those on a humble village cross—a relic of Popery—though they might have indicated

its builders and the great local landowners of the period, are altogether slighted. Thus they are irrecoverably lost, for at some unrecorded period since the above account was written, the nineteenth-century Vandal has thought fit to afford us ocular demonstration of his existence, and a bare stump now remains in the village street.

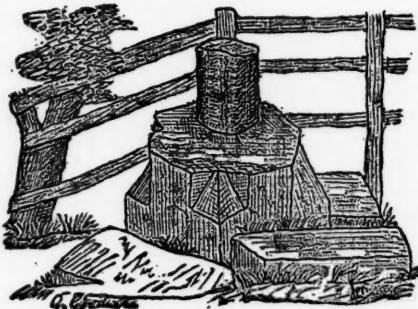
I was almost forgetting to mention that another ancient cross exists at Rolleston, or at least the stump of one. Certainly it is not mentioned in any local history or directory, nor to my knowledge has any notice of it whatever appeared in print. However, of its existence there is no doubt, as I am informed by a gentleman who lives at Thurgarton, three miles distant, and it is situated near, or on, the site of the ancient manor-house of the Suttons.

*Gedling.*—On December 12th, 1886, in the vestry of Gedling church, I was shown, together with a stone coffin and other antiquities, what was supposed to be a piece of the village cross. It was discovered about three years ago, being dug up in the garden at the back of the Chesterfield Arms, tenanted by Mr. Davidson. It consists of a most curious fragment of sculpture, having the appearance of part of the mullion of a very ornamental window. It is about 18 inches in length, and though now somewhat indistinct with age, on one side is seen, in relief, a representation of the Child Jesus in the arms of the Virgin Mary; and on the other the Crucifixion, the cross being somewhat curved so as to conform to the shape of the stone. If this is really part of the village cross—of the existence of which, however, we have no record—it must have been of most elaborate and intricate workmanship. It is now fixed on a pair of hinges on the wall of the vestry, which serves the double purpose of keeping it out of harm's way; and yet it may be easily turned in any direction for the purpose of inspection.

*Oxton.*—The following was written by Throsby towards the close of the last century. One word, unfit for publication, is omitted where the pause occurs: "When I passed over the forest from Nottingham to Bilsthorp, near the rabbit warren of Mrs. Shirebrook, of Oxton, I was shown a stone in a field, on the right, which is vulgarly called 'Robin Hood's

—pot.' This stone appears nothing more than the base of a pillar, or cross, which might serve originally for a direction stone over this part of the forest." This stone, which *may* have been a cross, perhaps marking a boundary, still exists, and is marked as Robin Hood's Pot on the maps of the Ordnance Survey.

*Holme.*—The stump of a cross, unknown to local historians, which stands in the village street of Holme is very like the one at Winthorpe, already noticed, only two miles distant. It is a very small one, and it appears especially so, as but a small piece of the cylindrical shaft remains inserted in the plinth, which latter is of a square form, and there are no steps. The structure is 3 feet 6 inches in height, and 3 feet 4 inches wide. Through the courtesy of the worthy incumbent of the living of this village, I am enabled to append a sketch of the remains of Holme Cross, reduced from one kindly drawn for me by his pupil, Mr. G. Goodwin.



#### CONCLUSION.

Having concluded my list and exhausted all information available to me with the present instalment, the reader must excuse its length. This, perhaps, is one of the first descriptive lists of the crosses of a county; certainly the first relating to this county, though it is far from what I should like it to be. It may, perhaps, effect a nearer approach to completeness when this (to me) most interesting section of county history is recognised as worthy of a special historian, on a level with churches, church bells, monumental brasses, local worthies, parish registers, Roman and British antiquities, etc.; for though it is

now the rule for antiquaries to choose and write on a congenial subject, it will no doubt soon become more so, when a county history written by one man (no rare occurrence now-a-days), unless the work of a lifetime, will be considered an absurdity, and useless to the real student. We may then look for (in addition to information given in these notes) some definite and accurate statement of the period to which is to be ascribed the erection of each, accurate measurements of every part, and the history of each as gathered from local historical manuscripts (some of which are to be published in the near future); the recollections of old inhabitants (as communicated by Mr. Briscoe in relation to the Willoughby Cross), and the many quaint and interesting allusions to be found in churchwardens' accounts and other parish records, in reference to obsolete customs, with accounts of repairs, etc., to none of which sources the present writer has in any case had access. While on this subject it may be noted that the public crosses of Nottingham were subjected to constant, probably periodical, cleaning; for according to some recently printed records of the town, in 1499 a man named Brian Clapham, Sergeant-at-Mace for the Commons, asked to be allowed 1s. 4d. for cleansing the crosses. Indeed, it is possible that a man was paid specially to keep them in decent condition, for in 1523 Bartholomew Chettle was presented "be cays he kepes not Crossus clayn." However, though the great majority of our crosses are without interest "to any but the owners" so far as their architectural features are concerned, the addition of something like a history would probably double the interest taken in them. If some one would take but an ordinary amount of trouble, and be at the expense of engraving about half a dozen of the most typical Notts crosses, a work with the heading of these notes as its title (including the county town), would form an interesting and by no means inconsiderable volume. Such an addition to the scanty history of the county, prefixed by an introductory chapter on crosses in general from the pen of an expert, would undoubtedly prove most acceptable; and I know of no one better suited to grapple with such a task than the learned author of that privately-published but excel-

lent little illustrated pamphlet on *The Market Crosses of Nottingham*, 1884, of the existence of which I was unaware when I wrote the article on the same subject which appeared in the *Antiquary* for March. But it is high time I concluded, though I must not forget first to acknowledge the kindness of Mr. Briscoe for lending me also the plate of Newark Cross, which was not mentioned in my account of that erection, as it was written some time before I received it. I may add that, if in the future any additional information comes to hand (of sufficient interest to warrant such a proceeding), I will condense it in the form of an addenda to these notes for publication in this magazine at some future date.\*



### The Bells of Kent.†



HERE is no subject so narrow or so dry that when treated by a competent authority it is incapable of becoming interesting; and, although the subject of church bells is neither narrow nor dry in itself, few who are not intimately acquainted with their exteriors could believe how entertaining a volume Mr. Stahlschmidt has compiled on the church bells of Kent. This is equal to saying that Mr. Stahlschmidt is a competent authority; and if his volume on Surrey bells had not conclusively proved it, his present work would place the fact out of the province of dispute.

To the vast majority it is certain that a bell is only an instrument for producing sound; but if they will read Mr. Stahlschmidt's works they will find that it may be a good deal more. Its voice may be the voice of the past, and its surface a lesson in

\* Shortly after writing this, I came across a statement recording the discovery of part of a cross at Aslockton, Notts (the birthplace of Archbishop Cranmer), and the base of another at Whatton; these villages standing but a short distance apart, and about one mile from the market-town of Bingham.—A. S.

† *The Church Bells of Kent*, by J. C. L. Stahlschmidt. London, Elliot Stock, 1887, 4to, xiv. 455.

history. For such as have neither time nor inclination to examine for themselves, Mr. Stahlschmidt has collected all the lessons that are contained in Kent, so that they may learn at their leisure. This, as Kent contains nearly 600 churches and upwards of 2,000 bells, has been a work of patience, time, and no little expense.

Although Kent is decidedly not the most interesting of counties, viewed in a campanological light, it has a fair share of ancient and curious bells. Adopting the campanists' rule of regarding all bells cast in or before 1600 as ancient, Kent contains 136 ancient bells, the most antique being the pair at Iwade, which Mr. Stahlschmidt considers to date from the earlier half of the thirteenth century. These bells are "long-waisted, with cylindrical crowns and perfectly plain sides," and are practically twins in size, one being 19½ inches, and the other 20 inches. There are five other bells without lettering, but whose archaic shape shows them to be of extreme age.

It is, of course, much easier to fix the approximate age of a bell when it bears either lettering or stamps, the form of the letters, and the workmanship or design of the stamps, usually affording sufficient ground for assigning it to a definite period; but it is only when we reach the time when the makers began to put their names on their work that anything like complete accuracy can be attained. The earliest bell which bears the founder's name in Kent is at Burham, which proclaims *Richard de VVymbis me fecit*, and must, therefore, as Mr. Stahlschmidt has shown in his *Surrey Bells*, date from between 1290 and 1315.

Many of the stamps on the bells are very curious in their design, and of these the author, who has spared neither trouble nor expense in this or any other matter connected with the book, has given a number of examples. The one here shown, which bears a lion rampant, a wyvern and a king crowned, appears on eight early bells, and is one of the most curious founder's stamps extant. This shield is depicted in Harl. MS. 6163, where it is ascribed to "King Ethelred the Saxon." Mr. Stahlschmidt is of opinion that the bells bearing this stamp hailed from Canterbury, and has gone to an

infinity of trouble to identify the founder, whom he considers was one William le Belyetere, who resided in that town in 1325. This seems certainly probable; but the records are so few, that he is hardly justified in concluding that he was, "without doubt, the author of this group of bells."



Kent is so contiguous to the Metropolis that local founders are very few in number; of these Stephen Norton, who always styles himself "of Kent," is the most important, although it is doubtful whether he actually carried on his business within the county. The earliest record of him is in 1363, when he appears as selling land at Goudhurst, and from the Surrenden MSS. it seems that there was at St. Mary in Castro, Dover, a bell bearing the inscription:

Stepne Norton of Kent  
Me made in good intent,

which shows him to have been living in 1381. His foundry was possibly at Maidstone. Giles Reve was another local founder—at least, no bells made by him are found outside the county. His date was between 1584 and 1592, and Mr. Stahlschmidt has been unable to discover any particulars of his life or place of abode. Thomas Hatch is a third founder who is presumably Kentish; but as he is only represented by two bells—one cracked—he can hardly have been in an extensive way of business. His device (shown here) is a very good specimen of a founder's mark. He was the first of a series of bell-founders who

had a factory at Ulcombe, or Broomfield, and died somewhere about the commencement of the seventeenth century. This foundry came to an end in 1664.



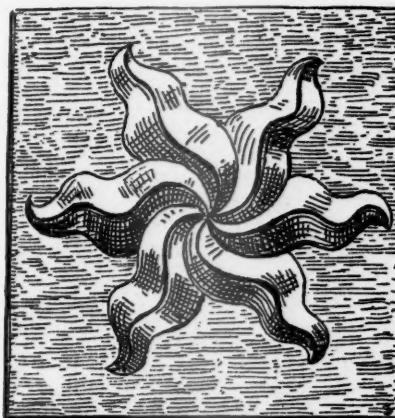
The most important of the Kentish foundries seems to have been at Borden, founded in 1618 by John Wilnar, who died in 1640. Seventy-two of this maker's bells are hung in Kentish steeples, whilst of the manufacture of his younger brother, Henry, who succeeded him in the business, only four remain. With this founder the factory came to an end. John Palmar, also in or about 1636, founded a factory just outside Canterbury; and there have been a few other small local bell-casters.

Among curious stamps are a figure of John the Baptist, at West Cliffe, made by Lawrence Oldfield, used on a bell at Broughton Aluph, and an artistic but curious stamp, of which an engraving is given below; the date is probably about 1540. Of another of this maker's bells Mr. Stahlschmidt says: "The Bapchild bell, sole survivor of a ring of three, sold in the last century to save the farmers' pockets, is most interesting. It has upon it the following devices: 1. The figure of our Blessed Lord, with the sacred monogram *ISJC* on either side. 2. A shield with the arms of the City of Canterbury, but reversed, *i.e.*, the heads pointing the wrong way. 3. The royal arms as at Kennington. 4. The Prince of Wales' feathers, crowned. 5. Oldfield's trade-stamp. 6. A curious oval medallion of the Annunciation, with the lily considerably larger than either the Blessed Virgin or the Angel (see below). 7. The nondescript flame-like stamp (shown below), with a coin on each side of it."

Enough has been said to show that Mr. Stahlschmidt has done his work in this book as lovingly as he did that on the bells of the



neighbouring county of Surrey. Yet there are a few points on which one cannot help longing for further information. He has



devoted a chapter to local uses, and on this subject much fuller information would, were it possible to procure, be very desirable.

Surely there are some peals of bells in Kent rung in a peculiar manner, but, if so, none are mentioned. Scarcely any other county in England is there which cannot show some church where there are methods of ringing peculiar to the place. We should like to have notes, too, of ringing contests, and some account of the change-ringing. It is true that this, strictly speaking, is outside the



subject, and perhaps Mr. Stahlschmidt has been well advised in not noting what would have greatly increased the size of his book. The author who collects particulars of ringers' customs, of the fees they now and aforetime demanded on special occasions, of moneys left for ringing at certain times, and such odds and ends connected with campanology, will deserve well of the reader; and while it is ungracious to ask for more when one has so much, even at the risk of appearing quarrelsome, it should be mentioned that it would have made the book more complete if fuller notes of curious or unusual methods of hanging had been given.

Of customary ringing at special times there is a good account, but few of the instances are remarkable. Mr. Stahlschmidt speaks very decidedly of the curfew bell—very well represented in Kent—as “a bell absolutely secular in its origin.” But is this really certain? In 1538 the parson of St. Peter’s Church, Canterbury, was, the author says, prevented “tolling the Avie-hour in the said church after the evening song done.” “The curfew” bell is a convenient term, but whether it was a signal to put out fires simply is a matter of fair dispute; and until

that is placed beyond doubt, it might be wished that another term could be substituted.

The greater part of the book is taken up by a detailed account of the bells and times of ringing in every parish. The inscriptions on bells, old or new (comparatively), are given in full, and contain no little curious and out-of-the-way information. One inscription is so comic that no excuse is necessary for copying it. It is on a bell in Addington Church:

ARISTVS : PARPATVA : DA : NOBIS : TAVDIX : VITA.  
MB FECIT 1710.

This delightful nonsense is a reproduction of a Lombardic inscription made by some one who was unable to decipher the original, which was,

CHRISTVS : PERPETVE : DET : NOBIS : GAVDIA : VITE.



### The Antiquary's Note-Book.

#### Intoxicating or Poisonous Honey.

—The poisonous honey of Trebizonde has been recently made the subject of scientific inquiry; and Dr. W. F. Ainsworth, who investigated the subject when pursuing his *Travels in the Track of the Ten Thousand Greeks*, sends us the following note:

“Xenophon relates that in the villages of the Colchians there was much honey, but all the soldiers who ate of it lost their senses, and were seized with vomiting and purging, none of them being able to stand upon their legs. Those who ate but little were like men very drunk, and those who ate much like madmen, and some like dying persons. In this condition great numbers lay upon the ground, as if there had been a defeat, and the sorrow was general. The next day none of them died, but recovered their senses about the same time they were seized; and the third and fourth day they got up as if they had taken physic.

“The fact of the honey of Asia Minor being in certain places and at certain seasons of a poisonous nature, was known to all antiquity, and is very common in the present day; so much so, that I have known the peasants

inquire if we would prefer the bitter or the sweet honey, for the honey so qualified has a slight but not unpleasant bitterness, and is preferred by many, from producing, when taken in moderate quantities, the effect of slight intoxication.

"Pliny notices two kinds of honey (*Nat. Hist.*, xxi. 44, 13); one found at Heraclea, in Pontus; and another amongst the Sanni or Macrones. The first he supposed to be produced by a plant called *Egolethron*, or goat's-bane; the second by a species of rhododendron.

"Dioscorides, Diodorus Siculus, and Aristotle, all notice the honey of Heraclea Pontica. The celebrated botanist, Tournefort, ascertained on the spot that the honey of bees feeding on the *Azalea pontica*, which he described as the *Chama rhododendron pontica maxima, flore luteo*, as also on the *Rhododendron ponticum*, which he describes as *Chama rhododendron pontica maxima, flore caruleo purpurarcente*, possessed mischievous properties. But as the bitter and intoxicating honey is met with in many parts of Asia Minor where these plants do not flower, it is also extremely probable that these peculiar properties are further derived from the flower of the *Nerium oleander* or common rose-laurel, the leaves of which are known to be acrid and poisonous. The natural family to which the rose-laurel belongs (*Apocynæ*) is distinguished by plants endowed with dangerous and fatal properties, and these juices act on the nerves so as to produce stupefaction. The rhododaceæ also possess narcotic properties, but in a less marked degree."—*Travels in the Track of the Ten Thousand Greeks*, pp. 190, 191. But the oleander is not so common as the rhododendron—confined mainly to gravel on the sides of brooks. The yellow *Azalea pontica* is by no means so common as the red-flowering rhododendron. The *Datura stramonium* is met with on stony soils, especially on the coast of Syria; but is not common on the shores of the Baltic.—W. F. A.

The following additional particulars are taken from the *Manchester Guardian* of November 28: "In 1883 some reapers at Rodosto were attacked by symptoms of violent poisoning after having inadvertently added honey to their harvest repast. The country folk explained the matter satisfactorily to their

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own minds by the assertion that some serpents had found their way to the bottom of the honey-barrel. It is usually thought that the toxic quality is due to the bees feeding upon some of the poisonous plants to be found in the district. The *Azalea pontica*, the *Nerium oleander*, and the *Datura stramonium* have been named as the source of supply. Some of the Trebizonde honey has been forwarded to the Pharmaceutical Society, and the result of an investigation by Dr. J. C. Thresh and Dr. Stockman, of Edinburgh, has been made public by the former. The result is that 'the toxic substance contained in the Trebizonde honey is evidently a narcotic poison, acting very markedly on the respiratory centres, by paralysis of which death is caused.' It is probable that it is allied to, perhaps identical with, Andrometoxin, and is possibly derived from the *Azalea pontica*, which grows plentifully in the district. Whatever else may change, it appears that the bees of Trebizonde still retain the taste for sweet poison that made their honey so disastrous to the fellow-soldiers of Xenophon."

**Monopoly for making Salt.**—23rd August, 1585.—A Lycence and priviledge graunted to Thomas Wilke esquier one of the clarkē of the þvie counsell and his deputē and assignes for one and twenty yeres that he and none other may make bringe in or yter whit salt w'hin the porte of Lynn Regis and Boston and the Creekē place and members of the same duringe the said terme payinge therefore the yerly rent of vi<sup>ii</sup> vi<sup>ii</sup> viii<sup>d</sup> Subscr: by M<sup>r</sup> Attorney and M<sup>r</sup> Solicitor genall procured by S<sup>r</sup> Christopher Hatton. —January, 1585[6].—A graunt for xxi yeres made to Thomas Wilke one of the Clerks of the Councell that hee and his Deputies and assignes only may make and put to sale white salt w'hi in the ports of king<sup>e</sup> Lynne Boston and kinston yppon hull paying an yerely rent of vi<sup>ii</sup> xiii<sup>s</sup> iiiii<sup>d</sup> w<sup>th</sup> proviso that if they shall not make sufficient white salt for the necessarie use of the said porte then to be lawfull for anie other person to bring in and sell white salt w'hi in the said ports. And this grant is to M<sup>r</sup> Wilke for that hull was omitted in his former grant w<sup>th</sup> he hath now surrendered and this in all other respects agreeeth w<sup>th</sup> the former Subscribed by M<sup>r</sup> Attorney generall and procured by M<sup>r</sup> Vicechamblaine.

D

**Peripatetic Show, 1613.**—A priviledge for George Pendleton during his life to shew any Artificiall Instrum<sup>te</sup> Motions and modells of auncyent citties & other showes (w<sup>th</sup> by his industry and at his great charges he hath devised) w<sup>th</sup>in any his Ma<sup>re</sup> Domynions Dat<sup>t</sup> vt supr [29th of March] Subscr by S<sup>r</sup> Tho : Lake Procur by S<sup>r</sup> Xpofer Parkins.

**Brewing Licenses, 1584.**—A Comiſſion graunted for eight yeaſes vnto Willm Carr one of the Squires for the bodie to licence anie pſon being an englishman borne to brewe anie maner of beare w<sup>th</sup>in the Cities of London & Westm<sup>r</sup> & y<sup>e</sup> ſuburbes of the ſame or w<sup>th</sup>in the Counties of Suffolk, Essex, Kent, Midd<sup>e</sup>, Surrey and Sussex & the ſame beare to tranſport into anie place beyond the ſeas w<sup>th</sup> pviſo y<sup>r</sup> yt ſhall bee lawfull for her Ma<sup>re</sup> to give licence to anie other notwithstanding the ſaid graunt and also authoritie to the L: Threr of England that yf the price of beare ſhould be enhanced by vertue of the pmiſſes then he to take ſuch order as according to his direcſion ſhall be thought meete Subſcribed by the L: Threr pro cured by M<sup>r</sup> Nicasius.—*The above Grants are from the Pells MSS., in the Record Office.*



### Antiquarian News.

The Episcopal Chapel in West Street, close to the two main thoroughfares of Shaftesbury Avenue and Charing Cross Road, was announced for sale by auction on the 15th Dec. It is stated that the chapel was used by John Wesley, who preached in it for more than half a century. Whitfield frequently preached in it, the first time in 1750. Wesley's pulpit still remains in the church, and the portable pulpit he used when preaching in the streets is in the vestry. Services have been conducted in the church until August last, when the incumbent died.

At Newcastle, on December 1st, the old blue stone was, under the superintendence of Mr. Charlton, taken up and removed from the old Tyne Bridge, and got ready for removal to the Castle. Alderman Cail was the possessor of the stone, and he has presented it to the Newcastle Society of Antiquaries, who, for the future, will number it amongst their collection of curiosities. The stone, though well worn on the Tyne Bridge by many passing generations of

Tynesiders, is still in an excellent state of preservation. It is believed to have done duty for upwards of 300 years.

Notwithstanding the most energetic measures taken by the authorities, no clue has been obtained respecting the coins abstracted from the University Museum at Athens. It is conjectured that the missing coins were required to complete some other collection, for certain copper pieces were abstracted from several drawers containing massive gold coins, which were untouched. Amongst the most important lost are the gold Athenian stater (weighing thirty-three drachmas), some silver oboli anterior to the time of Pericles, and one very rare copper coin of the period of the Roman Emperors, representing Caligula with his three sisters.

At the Plymouth Mechanics' Institute on November 29th, Mr. W. H. K. Wright delivered a lecture on "England's Salamis of 1588, or the Story of the Spanish Armada." There was a large audience, and the chair was occupied, in the absence of the Mayor, by Mr. Alfred Hingston, who, in introducing the lecturer, remarked that the subject was signally interesting to them as inhabitants of Plymouth, and more so because they were contemplating a celebration of the tercentenary of the Armada.

A correspondent writes from Rome to the *Frankfurter Zeitung*: "Some time since, owing to the exertions of the Passionist monk, Father Germanus, two chambers of a Roman house of the fourth century were discovered under the high altar of the Church of SS. John and Paul, on the Ccelian Hill. Quite lately another large chamber has been discovered beneath the nave of the church, which seems to have been the *tabularium* of the house. The traces, very well preserved, are visible of what must have been valuable paintings representing wild beasts, sea-horses, and other decorations. Especially remarkable are two pictures of unquestionable Christian character. One represents the Patriarch Moses in the act of removing his shoes before approaching the burning bush, a subject which is also represented in one of the pictures in the catacomb of Calixtus. The other represents a woman praying; she is clad in a tunic, with a veil on her head, a necklace of pearls, and arms outstretched. This is believed to be the first specimen of a Roman house in which scenes of a Christian character have been found represented. Such subjects have hitherto been found only in the catacombs."

The Ilkley Local Board are at present taking off the surface soil in a field adjacent to Bridge Lane, preparatory to constructing a tipping-place for ash-pit and other refuse, and the workmen have come upon two rude vaults, which have evidently been used for

burial purposes. The most perfect of the two is 6 feet 6 inches in length and 3 feet in width, and is constructed of rough stones, with flags at the bottom. The remains, which have been removed to the Local Board office, consisted of calcined earth, charred wood and bones, and burnt limestone; and the stones surrounding bore evident traces of fire. A stone which appeared to have formed part of an arch was found near, and another stone with a cup-like hollow; also a piece of oak, black with age, but very hard and perfectly sound. A number of bones have been dug up near the place. The vaults are situate about seventy yards north-west of the foot of the old Roman encampment known as Castle Hill.

Last week the famous Castle of Jever, in Oldenborg, was almost completely destroyed by fire and water. The castle is the autumn residence of the Grand Duke of Oldenborg, whose arrival had been announced, and it is thought that excessive heating of the stoves of the castle caused the fire. The building, formerly the ancestral home of the Dukes of Anhalt Zerbot, was one of the oldest in Germany, and famous for its fresco paintings and Gobelins tapestry. There is also a fine picture-gallery. Fortunately all these art treasures, as well as the antique furniture, were saved.

—*The Builder*, November 26.

Mr. Joseph Hirst has written to the *Athenaeum* to report a very important and interesting discovery which has been made in the ancient city of Phæstos, not far from Gortyna, where Dr. Halbherr has been so long engaged, furrowing the ground and laying bare the foundations of an ancient law court, temple and theatre all in one—for to three such different uses were turned the walls on which stands lettered the most ancient legal inscription in the world. Towards the end of October a little child, playing with the earth upon a hillock, found a fragment of gold. Excited by curiosity, and encouraged in the hope of future discoveries through the interest awakened in any antique object by the success of the foreigner who for the last few years has been labouring amongst them, the peasants of the neighbourhood began excavating on their own account, and soon brought to light a large number of objects belonging to the so-called Worship of the Isles. This phase of ancient religious development, called by the Germans *Inselcultur*, belongs to a period before that of Mycenæ ("Mykenische Culturepoche"), and is attributed by the learned to the pre-Hellenic populations of the islands of the Ægean Sea, namely, to the Carians or to the Lelegi. This is the first time that anything similar has been found in Crete. The principal objects discovered, which have been already acquired for the Museum of the Greek Syllogos of Candia (now fast rising in

importance), are the following: 1. A marble statuette of a woman, nude, with her arms crossed upon her breast, after the fashion of the idols described by Thiersch in the *Abhandlungen der Münchener Akad. Philos. Philol.*, Cl. I. (1835), and like the examples brought from Amorgos, and now placed in the Polytechnic Museum at Athens. 2. Another copy like the above, rudely worked and without arms. 3. Marble head with well-ridged nose, but without eyes or mouth. 4. A gold ornament, twelve grammes in weight, in the form of a *sepio* or *octopodium*. 5. A small ornamental disc of bronze with a broad rim of gold all round. 6. A perforated ball of gilt bronze, channelled or fluted on the exterior. 7. A cylinder of terra-cotta with figures engraved on both ends, to be used for sealing. 8. Head of a man sculptured in relief upon a common stone or river-rolled pebble. 9. A lance-head in bronze.

An interesting event in the campanological world took place at Elham, on Nov. 7, when the parish church bells once more responded to the ringers' "touches," after a silence of some twelve years. The bells, like the parish church, have a remarkable history of their own. It appears from an inventory of the church's goods, taken in the reign of Edward VI, that the church possessed "V great belles." Five of the present bells doubtless came from St. Mary the Virgin, Sandwich, as local tradition preserves the record of their transfer. It would appear that in 1667 the tower of St. Mary, Sandwich, collapsed, carrying the ring of five bells with it. The tower was not rebuilt until 1718, and, in the meantime, the bells were sold to Elham Church. Prior to 1639 the Sandwich church contained only three bells, but in that year the churchwardens were empowered to agree with "John Wilnor, of Borden, in ye said county, bell-founder," for the re-casting. The following entry of their casting appears in the parish accounts of St. Mary: "1640. Paid Henry Wilnor, for the use of the widow of John Wilnor, for casteing of our five bells and hanging them, £32 os. od. To Thomas Barret, for makeing the quarters to strike upon the fourth Bell, 23s. 8d., the Dutch paid halfe, 11s. 6d." It appears that the third bell only was cracked, and that to re-cast that by itself would cost £16, while to re-cast the three heavy bells into a light ring of five would only cost £36; so this last was the course agreed to. The payment of the £32 above-mentioned was the final payment at the end of the "year and a day" for which, doubtless, the bells had been warranted. It will thus be seen that the new bells were only used twenty-eight years when the collapse of their tower rendered them "voiceless," and decided their future destiny. Not long after their removal to Elham, in 1763, the bells were re-cast by Lester and Pack, of London, and two

(the sixth and eighth) were added. In 1809 the seventh bell was made by Thomas Mears and Son, of London, and there is a local story to the effect that this bell was sent to Elham in mistake for Wye, and that the Wye people have got the Elham bell. The eight bells continued to do their duty until about twelve years since, when the dilapidated state of the spire and the frame rendered ringing dangerous, and the practice had to be abandoned. The bells were then chimed by the "clocking" process, the clappers being pulled by ropes instead of the bells being swung. The spire has now been entirely re-built, and the bells have been re-hung, the clappers being a quarter turned, so as to strike a different part of the bell.

In a letter from Rome, signed Rodolfo Lanciani, in the *Athenaeum* of Dec. 10, the controversy as to the "improvement, enlargement, and transformation" of Rome is examined in a comprehensive and liberal spirit. The writer shows that the archaeologists have cause for gratulation as well as complaint: "At any rate, if there is a class of people which have no right to complain, it is the archaeological brotherhood, because never has such a field been thrown open before to their investigation—never has the Roman soil yielded such a magnificent archaeological harvest as within the last few years. I shall mention one detail only. During the few months of my absence not fewer than eleven hundred Latin and Greek inscriptions have come to light from our inexhaustible mine of antiquities; and many among them are worthy a place of honour in the 'Corpus Inscriptionum' of the Berlin Academy."

In the *Daily News* of Dec. 1, the following intelligence from Pesth appeared: "In the Lower House of the Hungarian Diet to-day, M. Polonyi addressed an interpellation to the Minister of Education with reference to the alleged removal of antiquities from the National Museum, and of valuable pictures by Albert Dürer, Raffael, and Rembrandt from the Esterhazy Gallery, which had been partly replaced by worthless imitations. M. Trefort (the Minister) replied that he would inquire into the matter, and would report the result to the House. He believed, however, that the rumour was unfounded. It is stated that the report arose in the following manner: The Hungarian National Museum is in the habit of occasionally lending interesting articles contained in its collection to the Industrial Museum for galvanoplastic reproduction. Some of these copies were recently sold by dealers, who asserted that the originals had been abstracted from the Museum and replaced by worthless articles. These spurious specimens were, it is said, offered to the British Museum in London and to the Munich Museum, as well as to

many amateurs in England and other countries. The rumour has created a painful sensation here, although the Director of the Esterhazy Gallery strongly denies that any of the pictures are missing."

Recently some interesting archaeological discoveries have been made in Trieste. During the pulling down and excavating of certain parts of the old city, in order to provide more light and space, a number of Roman graves and sarcophagi have been encountered; and some days ago the workmen engaged in some canal work at Barcola, in that city, came upon the remains of a Roman building, the mosaic floors of which were in an excellent state of preservation. By continued excavations, three of these floors were laid bare. They consist of the usual tesserae, having a border of black or white marble. In a fourth room, not yet completely excavated, the mosaic reveals the feature of a dolphin. It is believed that the remains are those of the villa of a Roman patrician. An aqueduct has also been discovered, leading from a neighbouring hill to the villa, the calcined clay-pipes of which are almost uninjured. The excavations, which are expected to bring further interesting archaeological discoveries to light, are conducted by Professor Puschi for the Archaeological Museum at Trieste.

The manuscripts from the office of the late Mr. Ferrier, W.S., of which so much has been said, were sold in Edinburgh on Nov. 23. Half a dozen lots in the printed catalogue were notified as "acquired by the Duke of Argyll," and were withdrawn. There seems to be no doubt of the genuineness of the documents exposed for sale by Messrs. Chapman, though the interest of the pieces, for the most part consisting of single pages, was not great to any but the collectors of autographs. If any spurious imitations have fallen into private hands they can be but few in number. A tantalizing entry in the catalogue was "Notanda of History of the War," in Latin, signed "Dun. Forbes," 1715. This would have been of the highest value if it had contained any reference to contemporary events by that distinguished patriot. It unfortunately turned out to be a comparatively youthful essay, from a juridical and ethical point of view, on the question, "An bellare unquam justum sit?" etc. It was sold for 16s. The proceeds of the Jacobite portion of the sale amounted to about £90; the highest sum given for a single lot being £11 15s. for a Proclamation of Prince Charles to the Town Council of Dumfries, November 2, 1745.—*Athenaeum*.

At his galleries, 28 and 30, Hanway Street, W., Mr. Litchfield is now showing a very interesting collection of works of art which he recently purchased during a visit to Sweden and Norway. The old silver cups and other objects are highly interesting, the cups in some instances being formed almost entirely of coins,

and in many cases bearing little rings attached to the sides. The candlesticks, flagons, and other articles are curiously and not inelegantly ornamented with engraving. The chain of office of an ancient Swedish band of archers consists of eleven shields of silver attached to a chain, from the centre of which hangs the chief badge of the order ; these badges are all engraved with quaint devices, and bear dates from 1652 to 1777. Amongst the spoons are many large and quaintly-shaped specimens, the more elegant of which will before long find a place in the collection of amateurs. One large cabinet is shown of Danish work, the carving being elaborate and good. Several fine Dresden toilet services are well worthy of inspection, the little landscapes and military subjects which adorn the various articles being of the very best period. Some of these services have evidently never been used, as the various pieces are without a scratch or blemish of any kind. In a small room, fitted with glass cases and decorated in Oriental taste, there is a special collection of specimens from China and Japan, the dates varying from 70 to 200 years ago ; and this little room has also received its share of Mr. Litchfield's Scandinavian spoils. A beautiful old powder blue vase, very lustrous in ground colours and brilliant in old costume figures, is the most important ; but among the smaller items are thirteen little snuff-bottles of choice quality, some black ground cups mounted in Louis Quatorze metal-work, several little "tear" bottles, and a few scarce figures. Of great interest too is an old service made in China for an old Swedish noble family, and bearing the arms and portrait of the owner, with a Swedish East Indiaman flying the national flag on the reverse. A specimen of this service has already been purchased from Mr. Litchfield by the British Museum.

A formal contradiction has been given on behalf of Dr. Schliemann to the report that he had expressed an intention of bequeathing his collection of antiquities to the Berlin Ethnological Society or to the German Government. Dr. Schliemann returned to Athens, November 27, from Cérigo (Cythera), where he attained his main object of discovering the ancient temple of Aphrodite mentioned by Homer and Herodotus, but except some Cyclopean walls there are no vestiges of antiquity.

*A propos* our forthcoming articles on our National Portraits, the following item of intelligence from the *Athenaeum* will be of interest : "The French, ever willing to follow a good example, are bestirring themselves to found a Musée de Portraits, in avowed imitation of that which till lately was housed at South Kensington, and is now relegated to Bethnal Green, so as to be as inaccessible to the general public and to students as it can be. The French have been thus moved, partly by the value of our National Portrait Gallery, partly by the great interest excited by the collections of portraits made in 1878 at the Trocadéro, and later on the Quai Dorsay, of 'Portraits du Siècle.' M. Castagnary, the new Directeur des Beaux-Arts, has already formed, in the Rue de Valois, the nucleus of the intended gallery, which an ambitious Frenchman contends should contain at least a thousand likenesses of his illustrious countrymen, which for the present it is proposed to place in a gallery of the Louvre, that wonderful building which never seems to fail in supplying galleries and yet is never full."

The Greek Archaeological Society have laid bare the foundations of the small temple to Roma and Augustus, on the Acropolis. The site is twenty-five mètres to the east of the Parthenon. The building was of white marble, circular, and surrounded by nine Ionic columns. The diameter is seven mètres. The existence of such a temple has been known since the days of Cyriac of Ancona. The priest of Augustus, who, no doubt, presided over this temple, had a special inscribed seat in the theatre ; and there is also a seat inscribed with the joint names of Demos, the Graces, and Roma. From another inscription (C. Corpus, 478), we learn that Roma, as a goddess, had a joint sanctuary with Augustus on the Acropolis. A short account of the excavation appears in the *Berliner Philologische Wochenschrift* for the 3rd December.

The famous frescoes in the Casa Bartholdi in Rome, by Cornelius, Overbeck, Schadow, and Veitz, representing the history of Joseph, which were purchased some time ago by the National Museum of Berlin, are now being taken out of the walls by Professor Bandini prior to their despatch to Berlin.

The most ancient and interesting historical relic, the throne-chair of Queen Hatasu (XVIII. Egyptian Dynasty, B.C. 1600), described in the Jubilee number of the *Times*, on the 22nd of June, has been presented to the British Museum by the owner, Mr. Jesse Haworth, of Bowdon, Cheshire. The throne-chair is the only extant specimen of ancient royal Egyptian furniture, and is the most venerable piece of dated cabinet-makers' work in the world. The national collection is much enriched by this addition to its treasures, and the nation has reason to be grateful to the munificent donor.

Lately, in carrying out some works at the mouth of the Erft, where it joins the Rhine, close to Neuss, the remains of a bridge, dating clearly from the Roman period, were found. It seems to have been very well built, and was carried across the Erft by two arches.

In the Hawk and Buckle Yard, Denbigh, is an old cockpit, the only cockpit in the Vale of Clwyd, and the landlord has just gone to the expense of having it renovated, as an object of antiquarian interest.

The Roman remains at Tockington Farm, near Bristol, has now been examined by skilled archaeologists ; and in the *Builder* for November 19 last there are illustrations of the find as follows : Pavement of north-east room ; Table-stone ; Mosaic border from north-west room ; Base of column ; Quern ; Mill-stone ; Arch of Hypocaust. The arch is formed of the local lias stone, which splits readily into evenly-cut forms.



## Meetings of Antiquarian Societies.

**British Archaeological Association.**—Nov. 16.—Sir J. A. Picton, President, in the chair.—A series of sketches of ancient buildings and antiquities recently discovered was exhibited by Mr. J. T. Irvine, the greatest number being found in the neighbourhood of

**Peterborough.**—Mr. Williams exhibited some mortar of flint-like hardness which had been sawn out of the Roodeye wall, Chester, as an example of the mortar used in its composition. There are a few fragments of Roman brick in its composition.—After some other exhibits, a paper was read by the President "On the Walls of Chester." After referring to the differences of opinion relative to the age of the walls which have recently been put forth, the belief was expressed that the truth would be arrived at only by a critical investigation, not alone of the walls themselves, but of the historical records. This the lecturer has endeavoured to accomplish. Commencing with the notices of old writers, many curious facts were elicited. Thus Giraldus Cambrensis speaks of the great quantity of Roman buildings which remained in his time. Roger de Hoveden, William of Malmesbury, Matthew Paris, and Higden all speak of the walls, and Higden mentions the stones laid like the work of Hercules. Turning to the present condition of the walls, the lecturer gave the results of the recent excavations. After comparing the ruin of Chester with the destruction of Anderida, which also remained desolate for many years, he referred to the continuous existence of Roman walls at both places. Turning to a series of elaborate plans showing the construction, he indicated that at all the points where excavation has been made, and some others, Roman masonry is visible. Speaking of one of the sculptured stones, on which the figure appears with a stole, he quoted Horace to show that stoles worn by women were sometimes worn by men.—Mr. Loftus Brock reported the latest results of the excavations, which at the Roodeye show that the wall is backed up by thirteen feet of solid concrete.

**Numismatic.**—Nov. 17.—Dr. J. Evans, President, in the chair.—The Rev. G. F. Crowther exhibited, on behalf of Mr. H. Symonds, a penny of Edward III. struck at Durham, with mint-mark crown on obverse instead of the usual cross patée; also a penny of Henry VIII., "Cantor" second coinage, with W—A at sides of shield, and mint-mark T on obverse only.—Mr. L. A. Laurence exhibited a gold crown of Henry VIII. with the reverse inscription on both sides.—Mr. H. Montagu exhibited specimens of rare or unpublished sixpences of the Commonwealth, dated 1657 and 1659.—Mr. Krumholz exhibited a rare half-crown of Charles II., 1681, with elephant and castle under bust.—Mr. Durlacher exhibited a half-guinea of George II., 1730, young head with E.I.C. under bust, no gold coins having been previously known of that year.—Mr. F. W. Pixley exhibited a complete set of the Jubilee coinage.—The Rev. G. F. Crowther read a paper "On Groats of Henry VII. with the Arched Crown, Second Issue."—Dr. B. V. Head read a paper, by Prof. P. Gardner, "On the Exchange Value of Cyzicene Staters," in which the writer maintained that the Cyzicene and the Daric were of the same value, and passed at Athens as equivalent to 28 Attic drachms, in the Persian dominions to 25, and at Panticapaeum to 22.—Dr. Head fully agreed with Prof. Gardner's conclusions, and stated that he hoped to be able to lay before the Society at an early date accurate specific gravities of a series of early electrum coins, together with the percentages of gold and silver contained in each specimen.

**Society of Antiquaries.**—Nov. 24.—Dr. J. Evans, President, in the chair.—Mr. G. Payne announced that he had been able to procure a faculty for the exhumation of the Roman lead coffin found at Plumstead in January last and buried in the churchyard, and that he had immediately acted upon it, with the result that the coffin was now safely deposited in the Maidstone Museum.—The Earl of Scarborough exhibited a splinter of bone and a broken iron ring of mail which were found in a sealed stone from an altar at Roche Abbey.—Mr. W. H. St. John Hope suggested that the ring was a relic of St. Godric, the hermit of Finchale, whose shirt of mail became after his death a fruitful source of relics.—Mr. J. G. Waller exhibited a silver ring bearing a trader's mark, recently found by him at Temple Place, Strood.—Mr. W. G. Thorpe exhibited the original warrant for the arrest of John Bunyan in 1674.—Mr. W. J. Hardy read a paper illustrating the extent to which tobacco was grown in the west of England, and especially in Gloucestershire, during the seventeenth century, and the steps taken by successive Governments to put it down in favour of the interests of the Virginia Company.

**Philological.**—Nov. 18.—Mr. H. Bradley in the chair.—Dr. Whitley Stokes read a paper "On Neuter Stems in *s* in the Celtic Languages," in which he produced eleven undoubted and two probable fresh instances of these very rare stems. He then read several of his contributions to the new edition of Fick's *Dictionary of Comparative Etymology*, and gave many fresh analogues of Indo-European roots in Old Irish, etc., with a few specimens of how Old Irish threw valuable light on obscure words in other Aryan languages.—The Honorary Secretary announced that the Council had approved the appointment of Mr. H. Bradley as joint editor with Dr. J. A. H. Murray of the Society's *New English Dictionary*.



## Reviews.

*Church Plate in Rutland.* By R. C. HOPE, F.S.A. (London: Bemrose and Sons, 1887.)

The name of the author is sufficient guarantee for the accuracy and skill of his productions, but in this pamphlet of 35 pages he has managed to invest a dry and statistic subject with interest and even fascination. Rutland necessarily contains few churches, and therefore little plate, but a large proportion of that is of considerable interest. Mr. Hope not only gives details of nearly every piece of plate (ancient and modern), but in several instances brief notices of the donors. The inscriptions on the plate are frequently curious, and of more than passing interest; thus, at Bishbrooke, a paten, weighing six ounces (troy), bears the date 1638, and the price 35s. 6d.—no mean help to estimating the value of old church plate. At Thistleton, it appears that two black bottles of peculiar shape used to grace the altar, one containing port and the other sherry, the wines being mixed at the communions. Additional value is given to the book by a chronological index and a list of the names

of donors, as well as by careful illustrations of some of the most beautiful pieces. A pre-Reformation paten at Edith Weston might advantageously be studied by modern makers of church-plate.

*A Church History of Cornwall.* By REV. W. S. LACH-SZYRMA, M.A., F.R.H.S. (London : Elliot Stock. Plymouth : "Church in the West" Office.) N.D., pp. viii, 142.

The many peculiarities of the ancient Cornish Church are so numerous that any account of it must needs be interesting : and perhaps Mr. Lach-Szyrma has been wise in addressing his work "rather to the Cornish people and to the Church public generally than to the learned," but to an antiquary the result is a little disappointing. The history of the Brito-Celtic Church is so involved and curious that the reader can but regret that an authority as competent as the author should be content to deal with it so superficially, and may be pardoned if he cherishes the hope that Mr. Lach-Szyrma, having addressed the "Church public generally," has an address in store for the student also. So far as it goes, the book is valuable ; all there is to complain of is that it does not go far enough. The work having been practically published in the *Church in the West*, necessitated its division into some sixty very short chapters, and these are for convenience grouped into seven parts, each part dealing with a different era in the history of the Cornish Church. The first and second, which deal with the foundation and formation of the Cornish Church, are the best, for as he comes down to the time when records abounded, Mr. Lach-Szyrma seems to have been overwhelmed by the mass of matter ; and in dealing with many things gives too little of anything, with the usual result of appearing scrappy and crowded. In Part V. the Reformation period is dealt with : it is the least satisfactory part of the book, the chapter on Puritanism being terribly inadequate. Can Mr. Lach-Szyrma be serious in stating that Puritanism never thoroughly got hold of Cornwall ? That the proportion of Royalists was unusually large, is true ; but there is no reason to suppose (as the author does) that Puritans necessarily belonged to the Parliamentary party—at least, prior to the Covenant, when the subscribers perforce turned their back on the church—and the reception of Quakerism in Cornwall shows the people not to have been inimical to Puritanism. Part VI., which gives an account of Wesley and his followers in Cornwall, is certainly entertaining and not without value, although the biographical chapters might have been spared, and their place filled by an account of the influence Wesley's teaching had in respect to the Church. One result he does not mention was that it filled the churches, for the true Cornish follower of Wesley until recently obeyed his leader's direction, and went to the parish church at least once on the Sunday. The concluding part relates to the re-establishment of the Cornish bishopric. The chronology of Cornish Church history, and a Cornish calendar, with brief notes on the saints, are valuable features. The printing, paper, and binding leave much to be desired ; the illustrations of Truro Cathedral are little better than blotches, and the advertisements of sewing-machines, parasols, and confectionery are hardly in keeping with the subject.

## Correspondence.

### A STRAY MEMORIAL BRASS.

A memorial brass in fine preservation was recently discovered in a pond at Snailebeach near Minsterley, Shropshire, bearing the following arms and inscriptions : Quarterly 1st and 4th, within a bordure engrailed three cross foxes ; 2nd and 3rd, three bendlets. Below : " *Omnia una manet Nox et calenda via Lethi.* John, the son of John Jones of Sylvaine and Margaret his wife, was buried the 10th day of April, 1700. Margaret, the wife of the said John Jones, the daughter of Thomas James of Castlewright, Gent., was buried the 20th day of May, 1701, aged 48. John Jones of Sylvaine, Gent., was buried the 12th day of October, 1728, aged 64."

In what county are Sylvaine and Castlewright ? Minsterley is in the centre of the Shropshire lead-mines, and it may be probable that this brass found its way into Shropshire through the removal here of some one interested in mining from Devon or Cornwall. Its restoration to its original home seems desirable.

When at Minsterley I noticed the following epitaphs in the churchyard :

This man was a character odd,  
Rejoicing, then weeping again :  
He rejoiced in the goodness of God,  
And he wept at the badness of men.

Another (Gabriel Jones, 1728) :

Dear friend, for me mourn ye no more,  
I am not lost but gone before ;  
Nor wealth nor riches can prevail,  
Death gives no quarter, *takes no bail*.

Dogpole, Shrewsbury,  
December 1, 1887.

### WILLIAM D'YPRES.

[*Ante*, xvi., p. 211.]

Mr. F. Surtees has had his opportunity of setting forth his case at the fullest length ; and after prolonged and careful search he is unable to produce, in one single contemporary chronicle or record, a mention of William d'Ypres as "Earl of Kent" or indeed as an "Earl" (*Comes*) at all. Further discussion is obviously useless, and, so far as I am concerned, the controversy is at an end.

J. H. ROUND.



### To Contributors.

#### Changes of Address—Addresses Wanted :

1. Proof of Art. "Haines's Monumental Brasses," by J. G. Bradford, returned from 187, Dalston Lane, E.
2. Letter, addressed Mr. O. S. T. Drake, 2, Eaton Square, returned.

*Rejected MS.*, entitled "Honest Tom," and purporting to be from MSS. in the British Museum, but the whole of it being printed in Wilkins's edition of Sir Thomas Browne's works.—Apply at the office, 62, Paternoster Row.

## The Antiquary Exchange.

Enclose 4d. for the First 12 Words, and 1d. for each Additional Three Words. All replies to a number should be enclosed in a blank envelope, with a loose Stamp, and sent to the Manager.

NOTE.—All Advertisements to reach the office by the 15th of the month, and to be addressed—The Manager, EXCHANGE DEPARTMENT, THE ANTIQUARY OFFICE, 62, PATERNOSTER ROW, LONDON, E.C.

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Pickering's Diamond Greek Testament. Good copy; newly bound in polished morocco (by Ramage). Gilt on the rough.—Offers to 100, care of Manager.

Lord Brabourne's Letters of Jane Austen; 2 vols. in one; newly half-bound in red morocco; fully lettered; interesting to a Kentish collector.—Offers to 101, care of Manager.

Sub-Mundanes; or, the Elementaries of the Cabala, being the History of Spirits, reprinted from the Text of the Abbot de Villars, Physio-Astro-Mystic, wherein is asserted that there are in existence on earth natural creatures besides man. With an appendix from the work "Demoniality," or "Incubi and Succubi." By the Rev. Father Sinistrari, of Ameno. Paper covers; 136 pp.; privately printed, 1886; 10s. 6d.—103, care of Manager.

The Hermetic Works; vol. 2. The Virgin of the World; or, Hermes Mercurius Trismegistus, now first rendered into English by Dr. Anna Kingsford and Edward Maitland, 1885; 134 pp.; cloth boards; 10s. 6d.—104, care of Manager.

Several old Poesy, Mourning and Curious Rings for sale.—308, care of Manager.

A Pickering's Diamond Greek Testament, in original cloth, with front, splendid copy, 15s.—P., care of Manager.

Poems by Rochester, Roscommon, and Dorset, Earls of, two vols. in one, illustrations, etc. (Glasgow, 1756), £2.—R., care of Manager.

Book-plates for sale or exchange.—W. E. Goulden Athenaeum Library, Canterbury.

A small collection of Ancient Egyptian Antiquities, Gods, etc., in bronze, etc., for sale or exchange.—Wanted, missals, ivories, enamels, miniatures, swords, or armour.—8A, care of Manager.

The Manager wishes to draw attention to the fact that he cannot undertake to forward POST CARDS, or letters, unless a stamp be sent to cover postage of same to advertiser.

### WANTED TO PURCHASE.

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Alice's Adventures in Wonderland, 1st edition. Alice Through the Looking Glass, 1st edition. Hunting of the Snark, 1st edition.—M., care of Manager.

Fergusson's Antiquities. Oldmixon's British Empire in America, 2 vols.; London, 1708. Memoirs of the Princess Lamballe; edited by a Lady. Woman's Duties; published by Miss E. Faithful at the Victoria Press. Ferguson's Wanderings in France and Switzerland. Grant Allen's Physiological Aesthetics.—Elliot Stock, 62, Paternoster Row, London, E.C.

A Royalist Medal in good condition.—Address, Mrs. Grundy, Whitefield, Manchester.

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